

# Vmax

THE ANIME & MANGA NEWSLETTER

Cyber City

OEDO

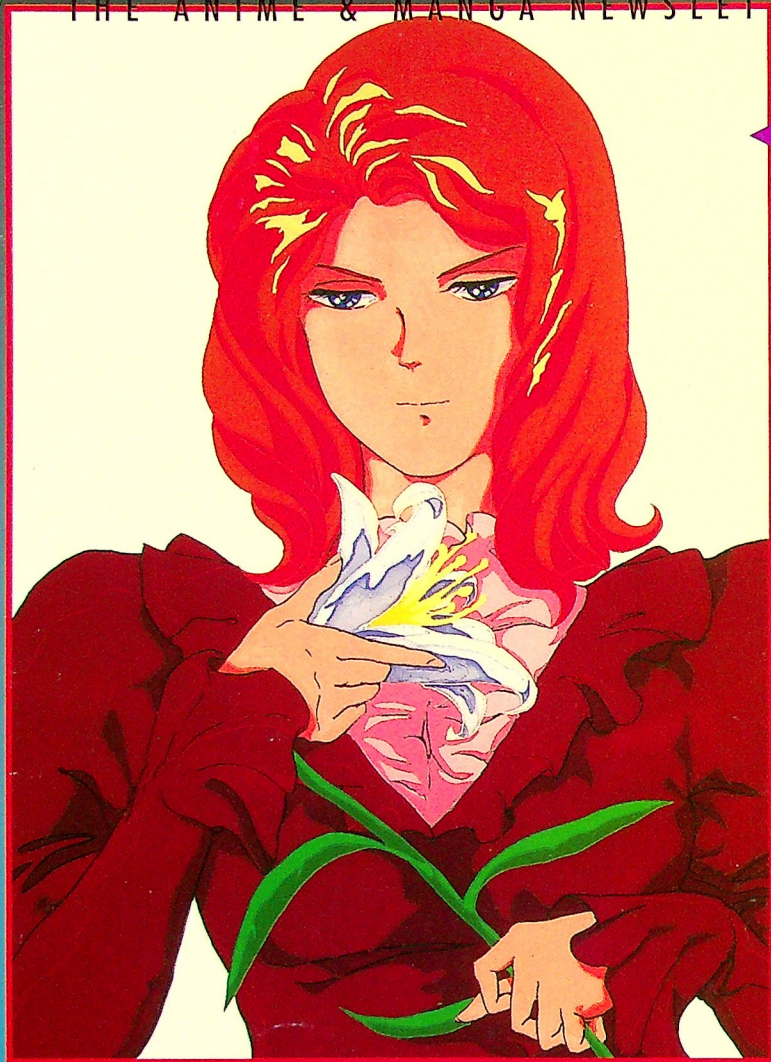
Patlabor

BGM Reviews

Gundam F91

Hideaki Anno

Roach Klips

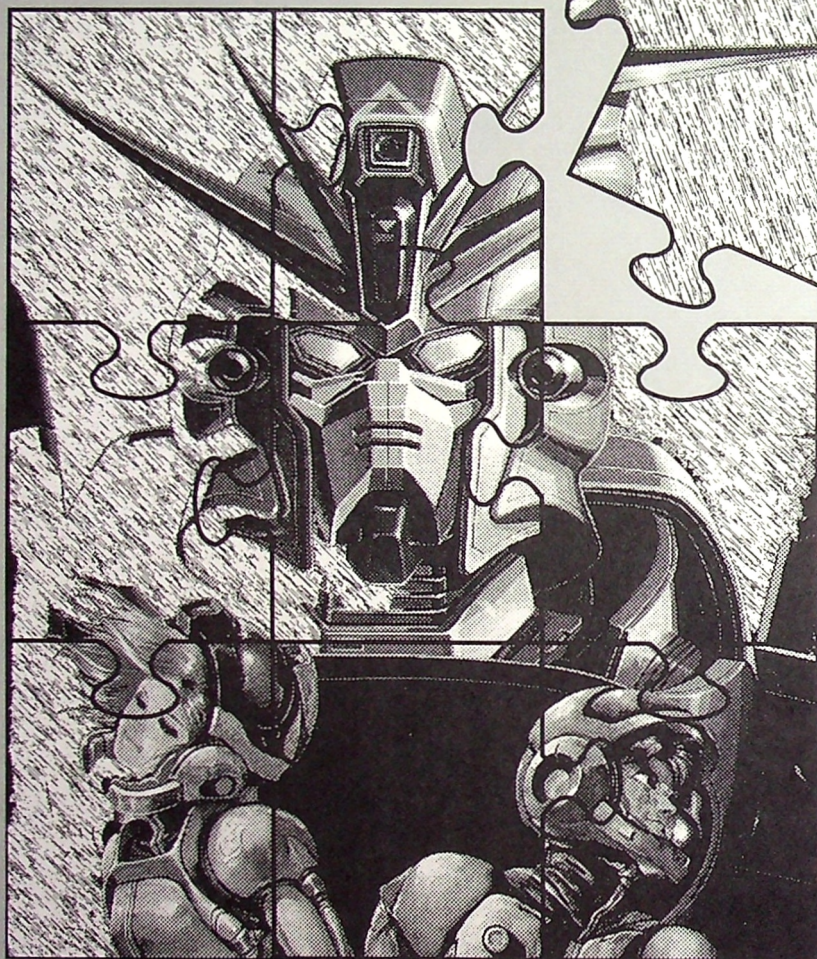


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Mobile Suit Gundam

OH BOY...



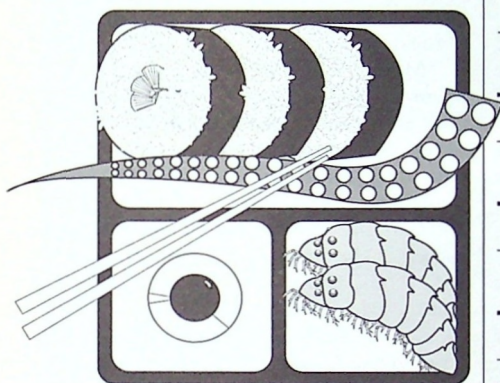


# Solving the Anime Puzzle...

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...Chocolate Cake!"

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Dedicated to the anime fans of the  
San Francisco Bay Area



## DO YOU REMEMBER...

BY

MATTHEW ANACLETO

...when you first fell in love with Japanese animation?

I remember the day with crystal clarity. I was sitting at home watching reruns of *Gilligan's Island* when a friend called me and told me, over my protests, to change channels. "Trust me," he said. "You'll like it."

I couldn't imagine what could be better than Maryann and Ginger, but finally I overcame my doubts and switched to channel 20. I was deluged with sights and sounds. Three large robots were combining into one giant robot. It was in another language, but I didn't care—it was violent, and at thirteen, violence was important!

I found that the show was called *UFO Warrior Dai Appon* and I was in love. For three years, I watched *Dai Appon*, *Space Pirate Captain Harlock*, *Brave Raideen*, *Ikkyu-san* and *Gattaca*, and then, suddenly, the love affair was over. The station was off the air—not just the programs, but the entire station.

Soon after, the VCR and cable arrived to make television a whole new watching experience. But what was there to record? Nothing that I watched seemed to match the creativity and emotion of the shows of my youth. Then, all of a sudden, life changed again.

I was at Western Con '82 when I saw a flier with Harlock's face on it. I stopped whatever I was doing and rushed upstairs to the video room, but I was too late. All I saw of *Galaxy Express 999* was a tall white woman with long

blonde hair and a short kid with big eyes. But as I sat there in the dark, a man rushed in with another videotape.

"Change in the programming!" he said breathlessly. "This is the hottest anime in Japan right now!"

"Anime, huh?" I said to myself. Well, now at least my passion had a name. I stayed to watch the video, which wasn't that impressive until the F-14 on the screen dove, rolled, and shot at a two-legged walker vehicle. The show was *Superdimensional Fortress Macross*, and it became the newest object of my affection.

To make a long story short, what started as a renewal of a curtailed love affair eventually led to the creation of ANIMAG.

What does this have to do with Japanese animation now? Well, everyone even remotely connected with anime has heard the grumbling that the genre is dead or dying. But I really don't believe that's so.

True, the output from Japan in terms of television programming has decreased over the last five years. But what about the large numbers of high quality OAV series now available? What about the collections of old, highly prized shows now available on laserdisk? New animation is still being produced; you just have to look for it in different places.

Most importantly, you can now find Japanese animation in America with less effort than ever before. Fans craving anime goods can correspond with over ten mail-order anime goods outlets. Anyone who wants to know more about Japanese animation can pick up one of the five internationally-distributed anime magazines, including ANIMAG, currently out on the market.

And in terms of the anime itself, over four dedicated subtitled and dubbing companies are working to

bring anime to the states. Already such works as *Akira* and *Hokuto No Ken* have been dubbed in English and released in theaters.

Manga have experienced an upsurge in popularity as well. *Lone Wolf and Cub*, *Akira*, *Nausicaä*, *Mai the Psychic Girl*, *Crying Freeman*, *3X3 Eyes* and more have been translated and are readily available in comic shops.

Capping off the list of anime's successes, the first all-anime convention in the United States, AnimeCon, was a roaring success.

I think all this proves that the genre is not "dying," as some disillusioned fans claim, but evolving. Seeing quality reproductions of anime in so many legitimate outlets is a heck of a lot better than seeing, as I and so many others once did, a fifth-generation copy of a show on a 13" black-and-white screen.

Once, a long time ago, I believed anime was dead because I simply didn't know where to find it anymore. But once I got into the swing of things, I found I could get anime almost anywhere—once I knew where to look. As the anime market and production changes in both America and Japan, American fans need to learn to cut the keening for the "good old days," because the good old days are still here. We just have to learn to go with the times, that's all.

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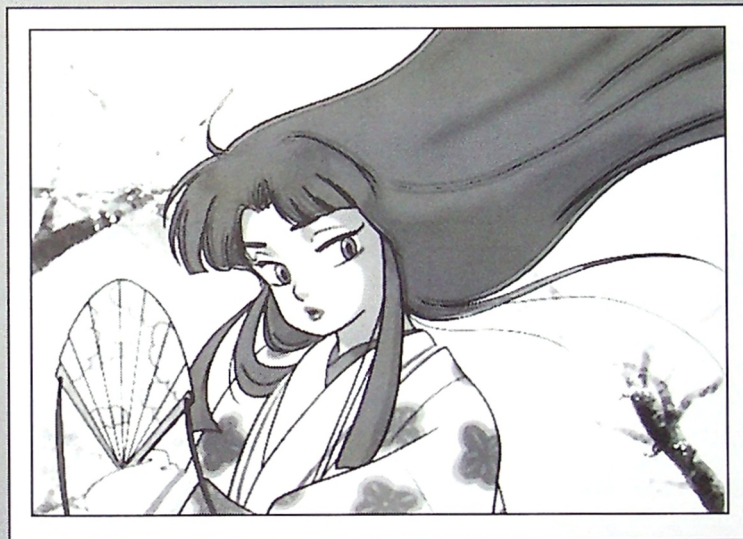
### IMPORTANT NOTE:

DUE TO LIMITED RESOURCES TO PROCESS ORDERS, V.MAX WILL RETURN SUBSCRIPTIONS RECEIVED AFTER MARCH 15, 1992. ANY ORDERS DATED PRIOR TO THIS DATE WILL BE PROMPTLY PROCESSED. WE REGRET ANY INCONVENIENCE. TO OBTAIN V.MAX, CHECK WITH YOUR FRIENDLY ANIME RETAILER.



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# COMING SOON

+ WHAT'S NEXT? +

## A N I M E ■ V I D E O ■ R E L E A S E S

DATE	TITLES	TIME	ORDER NUMBER	YEN	DISTRIBUTOR	NOTES
1/14	Legend of the Galactic Heroes	30 ea	VHS • VAM-47, 48	2,500 ea	Kitty Video	Continued from 26 episode first series, eps 47 & 48 of 54 planned episodes
1/21	Heavenly War Chronicles Shurato 5	26	VHS • KIVA-99 LD • KILA-26	5,800 5,800	King Record	Part 5 of 6
	Ogenki Clinic Volume 1	46	VHS • ACS-101 LD • ACL-101 (CLV)	13,184 7,800	Tokyo Kids	3 parts planned (Adult)
1/23	3 x 3 Eyes III	30	VHS • BES-683 LD • BEAL-463 (CAV)	4,800 4,800	King Record, Bandai	4 parts planned
	Mobile Police Patlabor S-13	30	VHS • BES-613	4,800	Bandai	16 parts planned
	Mobile Police Patlabor P-13	105	VHS • BES-633 LD • VPLY-70145 (CLV)	7,800 7,800	Bandai	OVA plus 3 TV episodes
	Madara: Finale	60	VHS • KFOVA-37 LD • BELL-452 (CLV)	9,800 9,800	Kadokawa Shoten Bandai, Movie	Part 2 of 2, also presented by Kadokawa Media Office
1/24	Record of Lodoss War VI	90	VHS • RVE-546 LD • WLF-6 (CAV)	9,476 9,200	Kadokawa Books	Contains Volume 11, 12, and 13
	Condition Green: Volume 2	48	VHS • SHS-V925 LD • JSSH-104	13,184 18,540	Nippon Soft System	3 parts planned, mercenary combat action
1/25	Imperial City Tale: Volume 2	60	VHS • TM01191	12,381	Toe Video	4 parts planned
2/5	Hisashi Eguchi's Goro Kotobuki Show	35	VHS • PCVF-10017 LD • PCLP-00270 (CLV)	4,800 4,800	Pony Canyon	4 parts planned
2/20	Mobile Police Patlabor S-14	30	VHS • BES-614	4,800	Bandai	16 part series
	Mobile Police Patlabor P-14	105	VHS • BES-634 LD • VPLY-70146	7,800 7,800	Bandai	
	Bio-Boosted Armor Guyver Act 2: Part 1	55	VHS • BVS-501 LD • BVAL-501	13,184 6,000	Bandai Hero Communications	Part 1 of 3
	Mobilesuit Gundam 0083: Volume 7	30	VHS • BES-657 LD • BEAL-427 (CAV)	4,800 4,800	Bandai	12 parts planned for "Stardust Memories"
2/21	Madball 34 Part III	45	VHS • PCVP-30764	13,184	Pony Canyon	
	Heavenly War Chronicles Shurato 6	26	VHS • KIVA-100 LD • KILA-27	5,800 5,800	King Record	Conclusion
2/25	Gall Force New Century Chapter: Finale	45	VHS • POVH-2015 LD • POLH-2015	9,200 9,200	Polydor	
3/19	Mobile Police Patlabor P-15	105	VHS • BES-635 LD • VPLY-70147 (CLV)	7,800 7,800	Bandai	1 OVA (15 of 16) plus 3 TV episodes
	3x3 Eyes IV	30	VHS • BES-684 LD • BEAL-464 (CAV)	4,800 4,800	King Record, Bandai	4 of 4 Parts
	Guyver Act 2: Part 2	55	VHS • BVS-502 LD • BVAL-502	13,184 6,000	Bandai Hero Communications	
3/27	Video Girl Ai Volume 1	30	VHS • Not Available	4,500	Shueisha	Volume 1 of a 6 part series (see V.MAX 2 for story background)
4/23	Genesis Climber Mospeada LD Box	708	LD • BVLL-509	43,260	Hero Communications	7 disc "Wonder Box" includes Yellow Belmont's "Love, Live, Alive Concert"
4/25	Defonator Orgun 3	60	VHS • POVH-2012 LD • POLH-2012	9,800 9,800	Polydor	SF/Fantasy, conclusion

### EXTENDED FORECAST

**Macross II: Volume 1** has been pushed to May 21. Furthermore, U.S. Renditions will simultaneously release an *English-dubbed* version on this date.

**Bastard!!**, based on the manga by Kazushi Hagiwara, will be released on August 25 by Pioneer.

## T R A N S L A T E D ■ A N I M E ■ R E L E A S E S

DATE	TITLES	ORDER NUMBER	PRICE	DISTRIBUTOR	NOTES
2/12	Dominion Act II	USM 1015	\$34.95	C.P.M./U.S. Manga Corps	Volume 2 of 4, Masamune (Appleseed) Shiro's tale of the Tank Police
2/26	Bubblegum Crash 1	AT092-001	\$34.95	C.P.M./AnimEigo	Volume 1 of 3
2/x	Zillion: Burning Night	N/A	N/A	Streamline Pictures	JJ battles the dreaded "Hopping Bots"
2/x	Windaria	N/A	N/A	Streamline Pictures	A somber tale featuring Mutsumi (Leda) Inomata's beautiful character designs
2/x	Planet Busters (Birth)	N/A	N/A	Streamline Pictures	Features early designs by mecha-whiz Makoto (ZZ Gundam) Kobayashi
3/4	AstroBoy (Tetsuwan Atom)	RS10010 to RS10100	\$24.95	C.P.M.	Volumes 1-10, re-release (2 episodes/volume), the late Tezuka's classic
3/4	Gigantor (Tetsujin 28)	RS40010/20	\$29.95	C.P.M.	Volumes 1 & 2, re-release (3 episodes/volume), Debuted in '63
3/10	Bubblegum Crisis 7	AT091-007	\$34.95	C.P.M./AnimEigo	"Double Vision", Volume 7 of 8
3/18	The Humanoid	USM 1023	\$34.95	C.P.M./U.S. Manga Corps	Debuted in 1986, "Sexy Robot—the Video"
3/25	Bubblegum Crash 2	AT092-002	\$34.95	C.P.M./AnimEigo	Volume 2 of 3
3/x	Vampire Hunter D	N/A	N/A	Streamline Pictures	Hideyuki (Yaju City, Hell City Shinjuku) Kikuchi's splatter-fest
3/x	Nadia Episode 1	N/A	N/A	Streamline Pictures	1 of 2 planned
x	Manie Manie	N/A	N/A	Streamline Pictures	Theatrical release—early summer '92, Features a pre-Akira short by Otomo
x	Silent Moebius	N/A	N/A	Streamline Pictures	Theatrical release—early summer '92





## MOBILE POLICE PATLABOR

BY  
**JOHN WILLIAMS**  
**KENSAKU NAKATA**

Many readers may be familiar with the film and video versions of the "Mobile Police Patlabor" story, but what about the original manga? Come along with us and discover the misadventures of the Second Section in Masami Yuuki's latest graphic story.

Patlabor first appeared in Shonen Sunday Comics; the first compilation printed in 1988. It marks a change in style from Yuuki's previous work "Assemble Insert".

The story follows an offbeat group of characters in the Second Section of the newly formed Mobile Police-Patrol Labor Unit. It's a mecha-fan's story with plenty of designs by Yutaka Izubuchi (designer of the Nu-Gundam in "Char's Counterattack" and mecha designer for the "Aura Battler: Dunbine" TV series). Following in the ground breaking tradition of Gundam, there are many interesting characters behind the Labors' metal masks. It is the unique personalities of the characters in Patlabor that is the manga's greatest strength.

### CHARACTERS

**NOA IZUMI:** Noa is a cute little red head with boyish looks and a spunky personality. She was a police cadet working a part time job as a security guard, until she was recruited into the Mobile Police (her life long ambition). She finally gets to pilot one of the two brand new AV 98 "Ingram" Patlabors in the Second Section after passing the simulator test without losing her lunch like the other cadets.

*"Ever since I was a little girl, I watched television anime....  
What? They don't fly????"*



**KIICHI GOTOH:** Gotoh-san begins the story looking for cadets to join the Second Section. He's a very laid-back character with an ever-present cigarette in his mouth. Gotoh has an exceptional gift for manipulating people. He is very intuitive and usually manages to correctly guess what's going to happen next.



**ASUMA SHINOHARA:** Asuma is another cadet joining the Second Section, but he's also the son of the CEO of Shinohara Heavy Industries (producers of the AV-98 and the leading manufacturer of Labors). Asuma is a fairly straight forward person, but he occasionally has some radical ideas. He doesn't get along very well with his father.





**SEITAROU SAKAKI:** Engineer for the Second Section, Sakaki shares Noa's fascination with the Labors.

*"Still at my age, just to think that I can mess around with mechanical things like this makes me happy. Muahahaha!"*



**ISAO OHTA AND MIKIYASU SHINSHI:** Ohta (right) is the pilot for the other AV-98. He's loud, violent, and irrational. To top it off, he's not very smart either. He's teamed up with Mikiyasu Shinshi (below) as his first operator, but Shinshi is his opposite in every way. It's not a very good combination.



*Ohta: "I can't wait for permission to use my gun in every single situation."*



**AV-98 "INGRAM":** Built by Shinohara Heavy Industries, the Ingram is the first labor to have a fully anthropomorphic shape. It's also the first Labor to carry a gun: the 37mm manual loading revolver. Only 2 AV-98's are delivered to the Second Section of the Patlabor Unit.



**SHINOBU NAGUMO:** Shinobu is leader of the First Section. She's always dismayed by Kiichi Gotoh's care-free way of doing things. She's also jealous that the Second Section gets the new model Labors, while her section has to keep using the outmoded Type 95 series.



#### TYPE 95:

Nicknamed "The Gorilla", the type 95 is rapidly becoming obsolete. The First Section uses type 95's, which have no weapons other than the standard police baton.

## LABORS & LABORCRIME

The advances in "Hypertechnology"

lead to the development of "multiple movement manipulators." With these

devices, it became possible to construct large anthropomorphic vehicles called

"Labors." Labors began to be used all around the world for heavy construction

projects, becoming as common as bulldozers and other heavy equipment.

But with the proliferation of Labors,

there also came the problem of "Labor Crime", or the use of Labors for all

sorts of criminal activities. The solution to this problem was the formation of a

Police Labor unit. Thus, the "Patrol Labor" or "Patlabor" was born. In

Tokyo, there is only one unit known as the "Special Vehicle Section", which

employs Labors. But soon, there will be two sections. The Second Special

Vehicle Section is just forming, and they will be equipped with the latest

Labor design, the AV-98 Ingram.





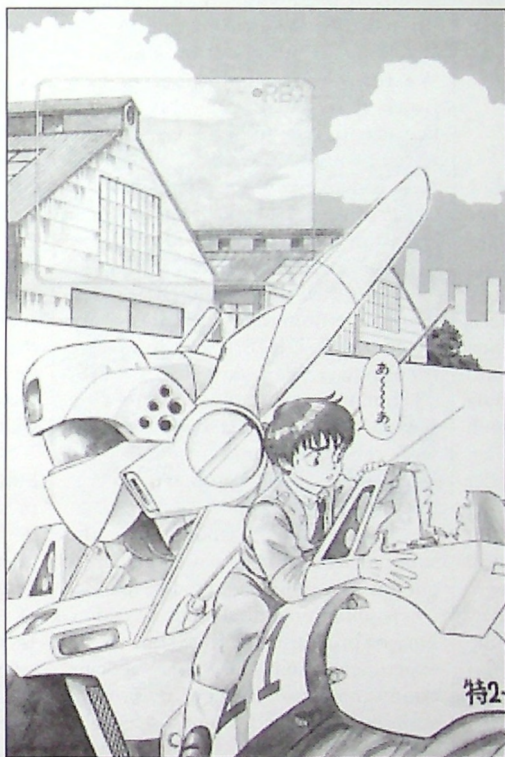
## BOOK 1

It's snowing in Tokyo as construction workers on the new "Babylon Project" get off work. The mysterious Babylon project is opposed by the terrorist "Earth Defense Liberation Army", who have taken to random bombings in an effort to halt the construction. At the construction site, Kiichi Gotoh waits with his fellow Mobile Police section leader, Shinobu Nagumo. Briefly, they meet the object of Gotoh's wait. A group of security guards are leaving for the day, and are teasing the shortest one among them. "Stop calling me a boy! My name is Noa Izumi, and it's an excellent name too!" she says to her fellow guards. Noa spots Gotoh smoking in the midst of a stack of gas cans and starts to chastise him, but Gotoh argues that there's no danger, flicking his lighter to prove his point. BOOM! There's a huge explosion, but it's somewhere in the distance behind him. "I don't think it has any relation to this," he says, calmly looking at his lighter. Noa rushes off to help the victims of what appears to be another terrorist bombing. Shinobu Nagumo leaves, assuming she may have to go on duty in response to the bombing. As she walks away, Gotoh asks, "Uhm...can you leave the umbrella...?"

Eventually, Noa joins several other cadets in a test for the Special Task Force (Labor Team). The Special Task Force is not a very prestigious assignment, so one of the cadets, Asuma Shinohara, asks the test administrator why they should take a test when they've already volunteered to join. The answer becomes a little more obvious when they get to the simulator portion of the test. Most of the cadets return from the simulator sick to their stomachs. But when it is Noa's turn, things are different. "So this is what it feels like to sit in an Ingram!" she grins when she first climbs in. After the test, she returns triumphant, telling her

disbelieving classmates, "I'm strong when it comes to riding vehicles!"

Noa is beginning her Labor training just as the police have closed in on one of the terrorist bombers. Trying to escape the police, the terrorist manages to climb into a Hishii industries "Heracles" Labor, and goes on a rampage. As the First Section is called in to fight the Heracles, Nagumo Shinobu asks a group of engineers from Hishii industries to point out the weak



points of the Heracles. The rogue Labor wreaks havoc in the background as one of the engineers raises his arms in the air boasting, "The incredible power and mobility of the Heracles make it ideal for the outgoing man. In a one-on-one fight with your old model Labors, there's no way it can be defeated!" In the end, the First Section manages to subdue the Heracles, but from the looks of their half destroyed Labors (three of them all desperately clutching the Heracles), it wasn't an easy fight.

The incident with the Heracles motivates the Police Administration to discuss speeding up the activation of the Second Section, but as one member points out, it's pretty academic when the AV-98's won't be delivered until April.

It's April when Noa, Shinohara, and Isao Ohta arrive at the Special Task Force police station in Hachioji (a landfill area on the outskirts of Tokyo). Nagumo is arguing with Gotoh that he doesn't have the six members required to fill out a full section. "Counting me, there will be six," Gotoh replies.

Because the Labors haven't been delivered yet, the three new arrivals end up doing housework and gardening. This doesn't go over very well with Ohta, of course. Seitarou Sakaki leaves to visit Shinohara H.I. There seems to be a problem with the new "Auto-Balancer" system, and he wants to make sure everything is in order before they take delivery of the AV-98's. He returns later that night with two heavy trucks bearing the new Labors. The same night, news comes in that a Shinohara "Crabman" Type 97 TFV-EX Labor is missing. The First Section is dispatched to look for the Crabman, but there is some doubt what they will do if they find it. The Crabman is an export model Labor with additional power and agility. Fortunately, the remaining two members of the Second Section, Shinshi Mikiyasu and Hiromi Yamazaki show up, and Gotoh looks at his watch praising their good timing. The First Section is going to need help, so they're going out as backup...

The Crabman leads the police on a wild chase, and ends up running right through the First Section without stopping. In the Second Section, Ohta is deployed in front of Noa. He draws his 37mm revolver without permission from his operator Shinshi. "Stop!" he yells at the Crabman, but at the same



time, he's thinking "don't stop...don't stop." When it doesn't, he begins blazing away, but the Crabman passes through him too. It's up to Noa to stop it, and in a knockdown drag out fight, she finally manages to tear off one of its legs. The Crabman is defeated, but the Labor itself still manages to stand. "Good," says Gotoh. "Why?" asks Nagumo. "The Crabman lost a leg and it's still standing. Shinohara's Auto-Balancer is quite unique."

In the final pages of Volume One, Noa sips a can of Pocari Sweat and happily proclaims, "It looks like we can work pretty well."

## BOOK 2

After rounding up another Labor criminal, Noa laments the damage to her Ingram's shoulder light. Shinohara and Ohta try to convince Noa that it's no big deal. "Fool, Patrol Labors are things which can be broken, and you have to be prepared to use them," scolds Ohta. Noa gets more advice from Section Chief Gotoh in his office. Ohta's way of doing things is a little extreme, but Gotoh warns Noa not to be too restrained either. In the main office, First Section Leader Nagumo asks Gotoh what he's thinking about, so he wonders aloud whether Ohta and Shinshi make a good combination as pilot and operator.

Elsewhere, in the mammoth offices of Schaft Enterprises, Japan, a public address system pages Section Chief Utsumi. Utsumi is too busy flirting with a secretary to notice, however, until a passing co-worker interrupts him. Utsumi's cavalier attitude soon becomes apparent by the way he breezes into the conference room to which he was being summoned.

Utsumi points out that Shinohara Heavy Industries' AV-98 "Ingram" presents a considerable challenge to Schaft Enterprises, which currently has no Labor model which can match its capabilities. Utsumi plans to rectify this situation.

One of the basic capabilities of Labor technology is the ability of the Operating System software to learn

from experience. To develop a Labor with equivalent abilities to the AV-98 would require an expensive and lengthy research and development program. Why not instead send an already existing Labor against the Ingram in combat, and in so doing learn the Ingram's secrets through the Labor's learning software?

Utsumi escorts his fellow executives down to the Labor hangar and unveils the Labor he plans to send against the Ingram: The Brocken. Produced by Schaft Ent. Europe, the Brocken was designed for combat in Western Europe. Import of the Brocken to Japan is highly illegal, because it is a military Labor with heavy armor. However, Utsumi has managed to get three units into the country through secret channels. There is one drawback, however: the software in these Brockens is completely blank. This is so that they can learn as much as possible from their encounters with the Ingram. The Brocken may have more power and armor than the AV-98, but it will be stupid. Therefore, Utsumi plans to send all three Brockens after the Ingram one at a time, and recover the software from whatever is left of each Brocken.

Back at the Patlabor station, the sun is really beating down. Shinohara is out on the roof hanging his laundry when something attracts his attention. When in front of the station an experiment is going on. Noa is practicing tying a complicated knot with a piece of string. She ties the knot successfully and then climbs into her Ingram and repeats her hand movements with the Ingram controls. The Ingram ties a duplicate of her knot with a piece of rope. Her teammates cheer at her success, but Seitarou Sakaki, the engineer for the Second Section, is less impressed. "Yes, it's interesting, but give me the data disk, ch?" He takes the disk to the computers inside, and explains that now the movements that her Ingram has just learned can also be transferred to Ohta's Ingram.

It's evening out in the park where three men are talking. Two radicals

from the Earth Defense Liberation Army talk with a mysterious man wearing sunglasses and a cap. "We can really have this?" says one of the radicals, pointing to the large Brocken, which kneels in the background. The man explains that he simply wants to help the Earth Defense Liberation Army. He only has one request: Whatever happens, they must retrieve the data disk from the Brocken before it is captured by the police.

One of the radicals pilots the Brocken "Awesome!" he says, as it powers up. "Oh, one more thing," says the mysterious man. "That Labor's programming is still blank." The radical discovers this as the Brocken staggers around like a drunk man. "Are you ok?" Utsumi asks as he watches the Brocken weave back and forth. "There's an Auto-Balancer, so it shouldn't fall down." The Brocken goes off running down the street as the pilot shouts, "The brakes! How do I operate the brakes!" "Well, the police should be coming really soon after this!" Utsumi laughs as he returns to his waiting limo and takes off his disguise.

After extricating his head from a building, the Brocken finally manages to stand up straight. "What should we do? What should we do?" worries the pilot's comrade, who is still on foot. "Don't worry! I've had 2 years, 3 months of Labor experience, can't you tell?" says the pilot, still standing half in/half out of a smashed building.

Back at the Patlabor base, Ohta shouts out, asking whether his Labor is prepared for use yet. It isn't, so he can't go investigate the disturbance caused by the Brocken. In his office, Gotoh, Shinohara, and Noa are looking over a fax picture of whatever is supposed to be causing the disturbance, but they can't make out what it is. (Hint: Turn the Manga upside down and look at it.)

Meanwhile, the Brocken is keeping the normal police occupied. The Brocken laughs hysterically. "Well, which way should I go...eventually I should come to a main street." It walks through buildings in the spirit of Godzilla. "Oi!" yells his partner, who is



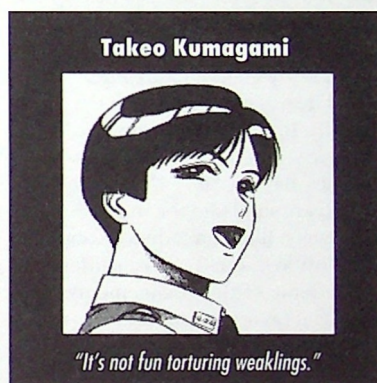
now riding a bicycle. "Look at this bicycle! Follow me! Hurry!" He tries to guide the Brocken, but the bicycle crashes into a police van which comes skidding to a halt. Shinohara opens the door and looks out at the Brocken. "So that's what it is." He calls to Noa over the radio. "It's here, right in front of you, Noa." The radical on foot thinks it's all over when he sees the AV-98, but inside the Brocken, the voice of the mysterious man (Utsumi) comes over the radio. "Can you hear me, Brocken? The police have arrived, eh?" "Can I attack them?" asks the pilot. "Go ahead, attack. Just be sure to use your arms." While the Brocken hesitates, Noa approaches in the Ingram and tries to grab the Brocken's arm, but the Brocken pulls away, and the two mecha grab each other by the hands. "This has more power and better armor!" shouts the Brocken pilot. "Break off, Noa!" Shinohara advises. "What's this Labor doing in Japan?!" screams Noa. As the Brocken rushes at Noa, she dodges and it crashes into a building. Noa quickly pulls out the Ingram's billy club and rams it into the face plate of the fallen Brocken, destroying the Labor's sensor. The pilot can no longer see and asks Utsumi over the radio what he should do. Utsumi says not to worry, just get the disk. Sure enough, the Brocken automatically releases a smoke screen. By the time the smoke is cleared, the pilot has vanished, abandoning the defeated Brocken.

Back at the station, Gotoh realizes what's going on. He reads in a military magazine that the Brocken is a Labor from West Germany, and also learns that three units have been smuggled into Japan. Ohta laments that he missed out on the chance to fight a military Labor.

Ohta gets his chance all too soon, when he fights another Brocken out by the waterfront. This Brocken is not half as clumsy as the first one because it now has the knowledge of the first. "Ohta, your motors are overheating" says operator Shinshi. "Where's #1? Izumi still isn't here?" Ohta pulls out his revolver without authorization, but it has little effect on the armor of the

Brocken. Noa finally arrives in her Ingram, but the Brocken grabs her and throws her into Ohta's AV-98. The Brocken escapes into the water while Ohta attacks Izumi for getting in his way. Shinshi leans against the van complaining that his stomach hurts.

Back home at the station, the weather is once again getting hot and Gotoh won't repair the air conditioner. Noa complains that they have to leave the windows open, and someone might break in and steal something. "What could they steal?" asks Gotoh. "MY INGRAM!" shouts Noa as she walks out into the hall with Shinohara. A maintenance tech stops and looks at



her. "What? WHAT???" he runs off yelling "Oi! Who's driving Unit #1?!" "WHAT!!!!" screams Noa.

Noa runs out after her Ingram. "Why are you moving when I'm not riding?" she asks it. Ohta rushes out in his AV-98 and orders whoever is in Izumi's AV-98 to return it immediately. Noa tries to run out in between the two Labors to keep them from fighting, but Shinohara grabs her (in a rather unfortunate place) and restrains her. Noa's Ingram wrestles Ohta's Ingram to the ground rather easily, and then speaks to Noa in a woman's voice. "I could only do this because of the programming of your software." The pilot exits the Labor. She is Takeo Kumagami, the final member of the Second Section. Gotoh introduces her to everyone and explains that she has a lot of experience which should improve

the team's performance. Right away, Ohta is impressed with Kumagami, and begins kissing up to her. After a long exercise run which leaves everyone exhausted, Shinohara asks why Ohta is being such a brown nose. Ohta grabs Shinohara by the throat and explains that if you don't respect your superiors, you have no future. As Ohta walks away, Shinohara says to no one in particular, "After you come to the Second Section, you have no future..." Gotoh decides that Kumagami should be Ohta's operator from now on. Shinshi asks what he did wrong, but he's assured that it has nothing to do with him. Kumagami institutes a rigorous training program for Ohta, making him jog around the base inside his Labor. Later, she explains that she will be teaching the squad Judo. Ohta is excited about this because he thinks he will now have a chance to defeat Kumagami. On the mat, Kumagami shows that she's no pushover, and has everyone afraid to volunteer as the next victim. "No one will be next? And you call yourselves police officers?"

In the bathroom, Noa is tending to her bruises and approaches Kumagami. "Can I ask you a question? Is it fun for you to torture us?"

"It's not fun to torture weaklings."

"Then why?"

"You don't understand? If you don't understand, then you should give up your AV-98." The next day, the words are still echoing in Noa's mind... "give up your Ingram..."

Shinohara analyzes the judo moves used by Kumagami and comes up with a plan. If Kumagami acts as Noa's operator, then Noa should be able to defeat Ohta's Ingram using the same Judo moves. They try the experiment and Noa wins! At the close of Book 2, Ohta begs Kumagami to teach him all she knows about Judo. Whenever she has time, she promises to teach all of them. The last frame shows everyone floored on the Judo mat.

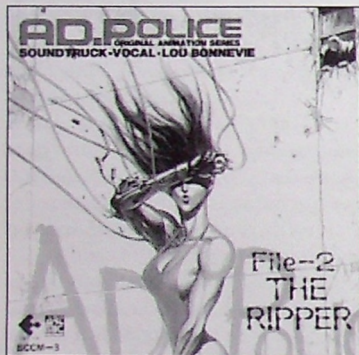
There are still 2 Brockens out there...

完



## CONSONANCE & DISCORD

BY  
CHRIS KELLER



### AD POLICE 2: THE RIPPER ORIGINAL SOUNDTRACK

B A N D A I

★★ 1/2

For those of you familiar with the M.A.T. (Miller Analogies Test) this album can best be described by the following analogy: AD Police music is to Bubblegum Crisis music as Bubblegum Crash animation is to Bubblegum Crisis animation. Put more simply, the instrumentals are much weaker, but with just enough good pop music to make the album worth listening to. Ironically, this is largely the opposite of the BGC soundtracks, where the instrumentals were always consistent but the pop songs got continuously worse as the series progressed.

The best thing about the music in AD Police is Lou Bonnevie. She has a

slightly throaty vocal style with the range to effectively present a range of emotions. Her strong suit however are ballads like *Love Me Tonight* and *I Need Your Love*, which open and close the soundtrack to "The Ripper". She is less successful on the upbeat *Words and Music*, which has a forgettable chorus with sappy lyrics that ruin a fairly good melody line.

The rest of the music on the album is split between two groups: TOTO GENTICA and IDENTITY CRISIS. Toto Gentica have a fairly dense keyboard style (very similar to the music in BGC) on tracks like *Paradise Loop* and *Shadow Walker*. The main differences are in some of the arrangements. Toto Gentica favors arrangements which include '70s style R&B guitar playing and some jazz horns. The worst of their instrumentals is "Shadow Walker", which flirts with sounding like background music from a '70s cop show.

Lou Bonnevie provides vocals for and co-wrote *Young Hearts, Young Minds* with Toto Gentica, which is the band's only pop song on the album. For some reason the production on this track is much poorer than the instrumentals and the chorus is fairly awful.

KOURU MIZUTANI is featured on the track *The Ripper*. The album credits Mizutani with lyrics and music although it is an instrumental. Evidently there must be a vocal version available that is not on this album. The song has a very hypnotic mid-tempo melody, and a strangely European cabaret feel to it. It is definitely one of the best instrumentals on the album, although the style is very different from the rest of the soundtrack. Mizutani's other contribution is *Gal Cop*. This is a delicate keyboard piece

and one of the more beautiful instrumental moments on the album.

Bonnevie returns with the uptempo "Words & Music," borrowing heavily from Irene Cara's *Flashdance* arrangements. The arrangement makes the song sound dated, a bad thing for an SF soundtrack. Despite a first rate vocal, the song is just too sappy to take.

The lowest points on the album are the four tracks by IDENTITY CRISIS. The first of these is the anemic *Imagining October*. As a pop band, Identity Crisis sounds like any one of dozens of mid-eighties failed "new wave" bands. Artsy lyrics, weak vocals and poor production make this song a real chore to listen to. Just as bad is *When The Sun Will Shine*. The female vocalist for the group can't really carry a tune and when compared to Lou Bonnevie her lack of talent really stands out. Nevertheless the arrangement of "When The Sun Will Shine" is much better than "Imagining October." The tune itself is used in an instrumental form as the opening music to each of the three AD Police OVAs, although the instrumental version is performed with much more energy than this vocal version. After the two average instrumentals *Cyber Bank* and *Tracer* (the latter being nothing more than an instrumental version of "Imagining October"), the album ends with Lou Bonnevie's *I Need Your Love*. Another ballad with a very simple melody, Bonnevie's vocal truly sells the song. At other times she reminds the listener of '80s flash-in-the-pen singers like Laura Brannigan and Bonnie Tyler. Still, the amount of emotion she generates is considerable and is what makes this album a winner.

■ CATALOGUE# BCCM-3





### MUSIC IN BLUE WATER

F U T U R E L A N D

★<sup>1</sup>/<sub>2</sub>

Simply put, this is a CD for the truly hard core Nadia fan only. It features pop song performances by most of the cast in character as well as some of the instrumental tracks that did not make it onto earlier BGM albums. It is not (as I had hoped when I purchased it) a "Best Of" instrumental BGM collection similar to the Song Collection CD released at about the same time.

The album starts off with a song by Nadia (Yoshino Takamori), in an upbeat idol singer pop style. It also incorporates a string arrangement from one of the soundtrack pieces.

The next song is by Jean (Noriko Hidaka, who is also the voice actress for Akane in Ranma 1/2). This is another up-tempo pop number that finds the singer slipping in and out of character during various parts of the song. This leaves the listener with a disoriented sense of audio gender-switching as the artist breaks out of her "young boy" voice in order to sing certain parts of the song. Both pieces are average anime pop songs. They are pleasant, but don't have much to recommend them.

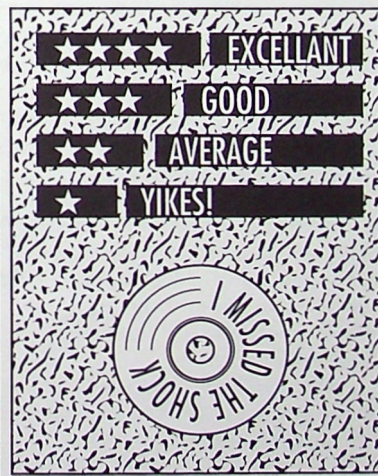
The next track is the umpteenth argument between Jean and Nadia with a concluding commentary by Marie and King. This of course, leads to Marie's big musical number. For those of you familiar with the series, most of the characters' songs were featured in the "Music Video" episode. In addition, there is a track

which features the crew of the Nautilus in a "Yamato-esque" Nautilus anthem. While it has the male chorus feel of Yamato, it is nowhere near as memorable as the latter theme. This similarity to Yamato is an intentional "tribute" by Gainax to the show and these little "tributes" appear in much of the second half of the series.

The most successful tracks on the album are the BGM selections. Many of these have a split personality, however. In several of the soundtrack pieces, the composer and producer (Animation director Hideaki Anno) have decided to combine rock and jazz guitar breaks with what is otherwise a purely orchestral piece of music. These guitar breaks are very grating and take away from otherwise enjoyable pieces. When the music relies strictly on orchestrated arrangements with strings, woodwinds and horns, the music can be very moving and effective.

Among the other styles the album explores are jazz, samba and Hawaiian. Most of these tracks are fairly poor. The jazz instrumental for the Grandis Mob, however, is quite good and the slow romantic pieces for Jean and Nadia are also worth hearing. Both the romantic themes as well as the slow piano version of the Blue Water theme almost make up for the rest of the album. If there had simply been more of this type of music on "Music In Blue Water" it would have been worth the money spent.

■ CATALOGUE# TYCY-5169



### RECORD OF LODOSS WAR VOL.1

V I C T O R

★★★★

In the last few years, some of the best soundtrack scores in Anime have come from the relatively new genre of Sword & Sorcery OAVs. "Record of Lodoss Wars Vol. 1" continues the trend with its elegant blend of synthesizers and orchestral arrangements.

Beginning with the track **Prologue**, with its suspenseful keyboard intro which seamlessly blends into the studio orchestra's heroic refrain, the music is a perfect blend of electronic and acoustic sounds.

The second track is actually the closing theme song **Wind of Fantasy**. With its light vocal style and midtempo melody, it is accompanied by an all-electronic arrangement with the keyboard emulating various woodwinds and strings.

**Adesso e Fortuna** which follows is an instrumental featuring a piano and string quartet that serves as the main melody line for Lodoss Wars. It is also reprised in a pop vocal version which is the series' opening theme song. The opening theme does feature a wonderfully delicate vocal that has more feeling than technique, but is quite effective in tying into the overall tone of the album.

The theme songs for **Deedrit** and **Pern** are two of the more playful and romantic tracks on the album. While romance is definitely a quality the whole soundtrack plays with, these two pieces



do not have the slight gothic feel of many of the other tracks on the album.

Overall the music from this first collection from "Record of Lodoss Wars" is strikingly beautiful. It continues the economic usage of synthesizers and classical instruments that give anime BGMs their scope and emotional power without running up production budgets.

If "Record of Lodoss Wars Vol.1" has a serious flaw, it is that this first part of the story is focused on the antagonists; this is reflected in the dark moody quality of the album. In composing music for this series, the producers have brought a darker gothic feel to what is a very good adventure soundtrack. This makes for an "atmospheric" album, more in line with the works of a Danny Elfman rather than a Jo Hisaishi. If you enjoyed the music in the series, this album is a wonderful presentation.

■ CATALOGUE# VICL-51



**MOBILESUIT GUNDAM 0083:  
STARDUST MEMORY**

V I C T O R

★★★

Like the last two Gundam soundtracks, "Char's Counterattack" and "War In The Pocket", "Stardust Memory" offers arrangements built on solid synthesized rhythms combined with live horn and string sections. This helps Stardust Memory to combine heroic fanfares with the rock-solid beat of modern pop music.

*"Its slow aching refrain evokes the tragic war sentiment that the Gundam series is famous for."*

STARDUST MEMORY 0083 THEME

The opening track, **Rising Op.** Stardust is filled with a propulsive beat which is matched in depth by the swooping string refrain and the burst of horns throughout the piece.

It is followed, however, by one of the worst vocals in recent memory. The series opening theme song **Back To Paradise** is an excellent song performed with energy. It also features lyrics by gaijin anime lyricist Linda Hennrick. The vocal is so weak and off-key at such crucial moments it is almost embarrassing. The disappointment is quickly lifted by the Albion theme. A slow military theme, it possesses a graceful quality not found in many martial pieces of music.

**Feint Operation and Hidden Moon** are two of the suspense pieces on the soundtrack. The first relies on the string section refrain to create its tension, while the second uses a synthesized keyboard phrase combined with aching synthesized chords.

The track **Burn Down** has an almost Wagnerian prelude combining French horns and strings as it builds and builds like a storm and then dissipates.

**Magic** is the love theme instrumental. A simple electronic piano interpretation of the end title theme song, it is one of the more pleasant upbeat tracks on the album.

The next three tracks are more of the suspense variety with repeating synthesizer lines, orchestration, and electronic chords added for effect. The last of these however, **Delaz Flotte**, does succeed in creating an otherworldly feel.

**RX-78GP01** is the main Gundam theme and does have a fanfare quality, but never manages to commit to a full bore exploration of its melody line.

The use of traditional aerial music string phrases works very nicely in this piece.

A second rendition of "Back To Paradise" retitled **The Winner** is a high energy, faster paced version of the earlier song but is still saddled with the same singer. Even though she does not have to hold her notes as long in this version, she cannot keep up with the energy of the arrangement.

**Full Burner** is an almost entirely acoustically orchestrated track that sounds like an excerpt from a John Williams **Star Wars** score. It leads directly into the **Stardust Memory 0083** theme, which is a classic piece of Gundam music. Its slow aching refrain evokes the tragic war sentiment that the Gundam series is famous for. The latter half of the track is used for high tension scenes and has more of an electronic feel.

**U.N.T.** is a deeper orchestration of the "RX78GP-01" theme. "U.N.T.", unlike the piece it borrows from, does explore the melody fully, but is very brief and ends too abruptly.

The end theme song "Magic" is written and performed by Jacob Wheeler. A slow R&B ballad, its lyrics are all in English and it has an enjoyable pop hook that makes the song work more successfully than the earlier songs. Wheeler's vocals are also soulful enough to pull the song off, although he is no threat to any current U.S. pop stars.

Combining synthesizers and orchestral instruments is rapidly getting to be an anime staple. Despite its pop music failings, if you're looking for an adventure soundtrack that combines synths and orchestral instruments, give this BGM a try.

■ CATALOGUE# VICL-113

元



*Through the garden of the night, the Princess strolls...*

*Vampire Princess Miyu. Is she friend or fiend?*

*Spiritualist Himiko seeks to know the truth.*

*First she will hunt her, then she will help her...*

*Finally she will learn the dark secret that entwines their destinies together.*

*On the darkest night of May (the 3rd), the first volume of their story will emanate from devilish dealers, sanguine video stores, or directly from those discreetly demonic denizens of Wilmington, North Carolina -- AnimEigo.*

*The second volume will escape from our clutches 45 days thereafter, on the 18th of June. Each volume contains 2 25-minute episodes.*

*Both volumes will be collected together and released on a single CLV LaserDisc on July 1st.*



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# G MOBILE SUIT F91 N D A M

By  
James  
Matsunaka



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g* It is the year UC 0123, forty-five years after the start of the One-Year War, and thirty years after the final confrontation between Amuro Ray and Char Aznable. In the darkness of space, a force of mobile suits penetrate the Frontier IV space colony.

As mecha warriors surround and penetrate the colony, the Combined Academy holds a school fair, complete with a Miss Countryside beauty contest. An upset Cecily Fairchild, wearing a formal dress from her mother, is dragged to the podium by Seabook Arno.

*continued on page 18*



## THE FEDERATION



Leslie Arno

The 47-year-old father of Seabook and Liz; he was a brilliant research scientist specializing in metallurgy. Resentful of the fact that his research was being exploited by the military, he resigned his position and became a welder in the Frontier IV spaceport dock. After separating from his wife, he concentrated on raising his children properly.



Seabook Arno

The 17-year-old son of Leslie and Monica Arno. His parents separated several years ago, and he and his sister have been raised by their father. He is a student at the Frontier IV Combined Campus (apparently this campus is a combination of elementary, junior high, high school and trade school) majoring in engineering, and is especially good with mechanical things.



As a Newtype, Seabook can pilot a mobile suit instinctively. Holding a strong sense of right and wrong, he hates meaningless conflicts, preferring to fight only to protect his friends and family. He pilots the Gundam F91.



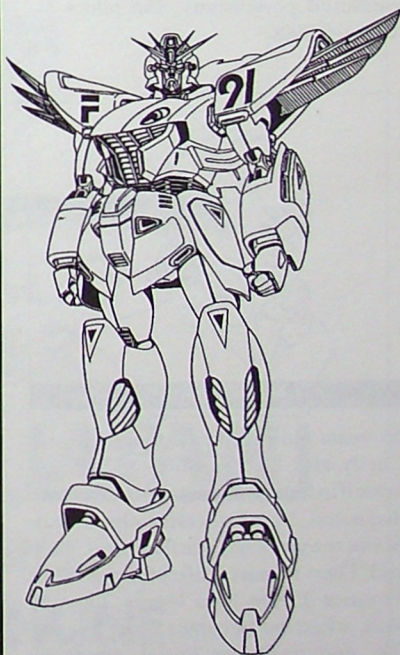
Liz Arno

Seabook's ten-year-old sister is a student of the Combined Academy's elementary school. After her parents' separation she assumed Monica's housekeeping duties, and as a result is mature for her age. She strongly resents her mother for abandoning the family.



Monica Arno

Seabook and Liz' 44-year-old mother is a brilliant computer engineer employed by the Space Navy Research Organization. Monica is the principal developer of the Gundam F91 bio-computer. Like Leslie, she loved her children and resented working for the military. Realizing that only they could fund the development of her revolutionary design concepts, she chose career over family.



Gundam F91



# THE CROSSBONE



**Cecily Fairchild**

16 years old. She is Seabook's classmate, but has no study major. A strong-willed girl, Cecily is used to making up her own mind.

Born Bella Ronah, she is the eldest grandchild of Meitzer Ronah, and is thus in line of succession to the Ronah family throne. However, since her mother took her away from the family ten years ago, she is ignorant of their ultimate plan, the "Cosmo Babylon" project. She is also a powerful Newtype, who can communicate through treasured possessions. She pilots the Vigna-Ghina.



**Nadia Ronah**

36 years old. Meitzer's daughter and Cecily and Dorel's mother. She was herself in line for the throne, but became disgusted by aristocratic obsessions. About ten years ago, she fled with Cecily and Theo to start a life of her own on Frontier 4. She later leaves Theo as well, when he becomes a spy for the CV, and until the initial attack on Frontier 4 she raises Cecily on her own.



**Koroza Ronah**

45 years old. Cecily's father and the true leader of the Crossbone Vanguard. Also known as Ironmask.



Through Nadia, he married into the Ronah family. After she abandoned him, he put on a mask out of shame, and swears not to take it off until he has achieved his goals. The mask also serves as a cybernetic computer link. A fanatic and megalomaniac, he lives only for the fulfillment of his cause and ambitions, and is utterly cold and ruthless—even towards those he loves. He pilots the massive mobile armor Lafressia. (The CV emblem is two bones crossed over a sword.)



**Meitzer Ronah**

Cecily's 69-year-old grandfather. The founder and titular leader of the Crossbone Vanguard. He is also the creator of the "Cosmo Babylon" project, whose ultimate goal is to unite the Spacenoids under the leadership of the Ronah family aristocracy.

Despite his willingness to shed blood for his self-appointed cause, he is apparently a devoted grandfather to Cecily and her brother Dorel. (The emblem of the Ronah family is two lion heads over a white lily flower.)



**Zabine Chareux**

24 years old. He commands the elite MS unit Black Vanguard. All mobile suits in this unit are painted black. Later, he also becomes Cecily's instructor in MS combat.

He believes in the Cosmo Babylon philosophy, but deeply distrusts the bloodthirsty Ironmask. He hopes that Cecily will become his ally, and help him counterbalance Koroza's madness. He pilots the Verga-Giros and his emblem is a four-pointed star above a crossbone symbol.



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from page 14

Cecily has just learned that Seabook and his friend, the president of the student association and contest emcee Dwight Camry, have a running bet with the other students that Cecily will win the contest. If she doesn't compete and win, both Dwight and Seabook will lose their life savings.

Cecily, however, has no intention of being the object of a bet. As predicted she wins, but is about to forfeit the title when suddenly a battle erupts. A Jegan

Dwight Camry from a group of enraged colonists. Dwight's father is deputy commander of the colony's EMF garrison, and so Dwight makes an easy scapegoat. Arriving at the military museum where the shelter is located, Cecily sees a woman killed by an ejected MS shell. She takes the woman's baby from her lifeless body, and rushes inside with the others.

There they encounter the deranged curator, Roy Jung, as he drives an ancient guntank out of the museum's entrance and into battle.

his command would grab a child, and use it as a human shield. Supposedly even the ruthless CV warriors wouldn't fire on a child. When one of his mobilesuits tries to grab Berto Rodriguez, Seabook discovers that he has a talent for operating mobilesuits, when he succeeds in transforming the ancient guntank and attempts to flee the scene. Leslie Arno then arrives, and makes good their escape by setting fire to the pursuing MS's cockpit.

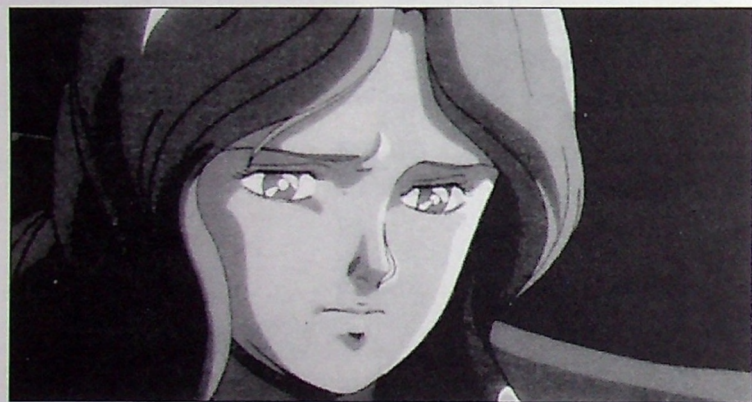
Leslie guides the guntank through the colony to a spacetug hanger near the spaceport. On the way, Cecily senses something through her mother's earrings, but can't quite make out what it is. On arrival, they manage to squeeze the guntank into a cargo elevator, drive past a protecting screen of EMF mecha, and through a spaceport crowded with refugees. Unexpectedly, the Crossbone Vanguard squadron commanded by Dorel Ronah enters the port, and their battle with the Federals turns the port into a bloodbath.

The guntank manages to arrive at the hanger. As the rest of the group goes inside and prepares for departure, Cecily goes to check the elevators for other refugees. Seabook goes after her in the guntank, and sees her struggling at gunpoint with her stepfather, Theo Fairchild.

"Forget about your friends. You're coming with me!" he gruffly tells her.

When Seabook intervenes Theo shoots him, and the guntank is rammed by the arriving Dorel's missile lance.

Dorel Ronah is in fact Cecily's brother, Cecily's real name being Bella Ronah of the Ronah family. It was his presence that Cecily, a Newtype, felt through the earrings. The Ronah family are the aristocratic family that currently rules the Frontier 3 space colony. Their ultimate ambition is to unite all the space colonies and spacenoids, freeing them from Earth's rule. Under their leadership, they would form an ideal society called Cosmo Babylon. To help create this new human order, the Ronahs created the Crossbone Vanguard military society as their strike force.



Cecily Fairchild/Bella Ronah

mobilesuit of the colonial Earth Military Forces (last seen in "Char's Counterattack") crashes into a nearby building, followed by the Denan mobilesuits of the Crossbone Vanguard. The outdated Federal mecha are no match for the Denans. As havoc and death rain down on the colony, everyone rushes to their homes or to the colony shelters.

Arriving at her bakery home, Cecily's mood is more upset than fearful. "This all happened because I'm wearing your dress, Mother!" she says cryptically. After changing out of the torn gown, she rushes outside.

Seabook and his younger sister Liz are boarding a truck with other children from the Combined campus and young punkette Dorothy Mua. The group plans to drive to a nearby colony shelter. Cecily joins them, and as they are on their way they rescue

This idea lasts until one of the guntank's two cannons bursts. Jung drives the guntank back inside as the children fail to get the shelter's doors open. Unfortunately, some of the gang then falls under Jung's mad sway, and join him and his assistants in riding the guntank out once more. The adventure ends in tragedy when a Denan strikes the mecha with its energy saber, killing the curator and Seabook's friend Arthur Jung.

As Seabook mourns over the body of his friend, Cecily pleads with him to rejoin the group. Abandoning their attempt to use the museum shelter, they decide to drive the guntank to the colony spaceport, and try to escape on a shuttle flight.

Unfortunately, on the way they run across EMF officer Bardo, who comes up with a 'courageous' way to use the children: Every mobilesuit in



"I have come to take you back to the Ronah family," Dorel tells her.

Cecily is reluctant to leave her friends and her past, but realizes she has no choice. As Dorel takes her to Frontier 3, Theo lets out a hideous laugh of triumph.

A wounded Seabook rejoins his friends and family as they take off in the spacetug. Unfortunately, Leslie is delayed by Berto and doesn't join them. Out in space, they survey the continuing battle and the hideous damage it has done to their home, then depart into the vacuum towards Frontier 1, an asteroid colony that has yet to be attacked by the Crossbone Vanguard.

After her arrival on Frontier 3, Cecily prepares to be reunited with her father and grandfather. Adjusting to her reborn identity and a lifestyle she only vaguely remembers will be difficult. After years of a relatively carefree life on Frontier 4, she can only regard the oppressive duties and restrictions of her position with dread, as her bath attendants realize. She tells them that they needn't worry about her trying to escape or commit suicide, and to address her as Cecily Fairchild, not Bella Ronah. Outfitted in her new uniform, her military attendants agree when she says that she must become accustomed to her new life. In the colony's inner hub, her grandfather Meitzer Ronah reviews the Crossbone Vanguard, and is pleased that his plans are finally nearing fruition.

Cecily has an audience with her father, Koroza Ronah, but not before having words with Theo. It turns out that Theo, realizing that the Ronahs were after him for running off with Nadia, became a CV agent and betrayed both Nadia and Cecily. Cecily sees through his supposed loyalty to the Ronahs, and is acid in her contempt. Then it is time for her reunion with her father.

For the first time in ten years, Cecily sees her father, and in his sinister presence she hears for the first time about the Cosmo Babylon project. Despite Koroza's sincere desire to reawaken their ties to one another, Cecily resists his entreaties.

Through the Crossbone Vanguard's might, the aristocratic Ronah family hopes to realize their dream of an idealic society—Cosmo Babylon.



Do you recognize my voice, Bella. It is I, Koroza, your father." "Then why don't you take your mask off?" she tells him. His response is that he put on this mask to disguise the shame he felt after her mother deserted him, and he will not take it off until he has fulfilled the ambitions of the Ronah family.

Cecily then has an audience with Meitzer and Dorel. She also meets Zabine Chareaux, the young commander of the CV elite squadron, the Black Vanguard. Her grandfather is visibly pleased to have her back in the family, but not entirely because of familial sentiment. Meitzer's ambition is to have both Cecily and Dorel succeed him. Cecily will be the apparent ruler however, the real power will rest with Dorel. As the titular ruler, Cecily will become a living symbol of the CV cause, an iconic symbol cut in a warrior mold like Joan of Arc, for whom men would fight and die. To make her into a warrior, Zabine has been selected as her instructor in MS combat. In the presence of her grandfather, Cecily appears to be accepting her new role in life.

Together, Zabine and Cecily join the rest of the family and the CV as they establish a new residence on Frontier 4. In the spacetug hanger, they come across the remains of the guntank. As she stares at the blood she gathers from Seabook's seat, Cecily realizes that her friends are probably dead and her past with them. She is now Bella Ronah, whether she wishes to be or not.

Out in space, a battle rages for the Frontier 1 colony. The children and their spacetug have been pressed into service by the colony resistance. The resistance consists of the surviving Frontier 4 EMF, a hastily gathered and prepared civilian militia, and the cruiser Space Ark.

The Space Ark is a training ship manned mostly by engineering personnel under the command of Leahlee Edaberry. The crew has little training or experience in flying a ship. What combat experience there is comes from the retired EMF colonel, Cosmo Eigess, a capable though short-tempered man who commands part of the militia and helps run the combat section of the ship. Needless to say, Edaberry is more interested in getting the ship to safety than in winning battles.

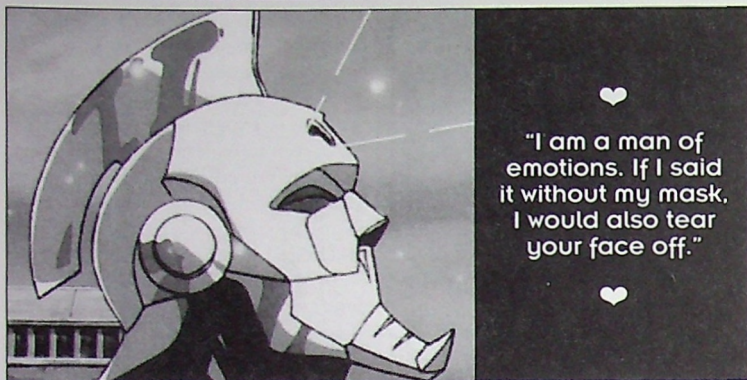
The Space Ark, however, has something on board that may swing the battle in the EMF's favor—the unassembled Gundam F91, a powerful mobile suit embodying new technology with astonishing capabilities.

The Space Ark crew and colonial denizens view a broadcast from the Earth. The interview with an Earth official leaves no doubt that Earth is unconcerned with events in the colonies, and will not intervene with its forces against the CV. The colonial EMF, scattered throughout the colonies and 'sides' outside the CV's influence, are on their own. (Note: Although both are ostensibly under Earth command, Earth EMF and Colonial EMF are actually separate armed forces. Earth EMF are recruited from the Earth's populace, and are concerned primarily with Earth's defense. Colonial EMF garrisons defend their respective colonies, and are assembled under one command in the event of emergencies.)

Space Ark mechanic Gruce Erras races against time to complete the F91. Unfortunately, all he has as a guide are technical videos. One crucial element, the set-up of the F91's control mechanism, eludes him. This is a bio-computer that enables the Gundam's pilot to interact directly with the mecha. Seabook gets a look at the videos, and is startled to see his mother as the narrator. He realizes that the bio-computer is what she had been working on all those years away from the family.

As the CV inscribe their emblem on Frontier 4's outer layer, Colonial EMF forces launch a last-ditch strike





Korozo Ronah—the Ironmask

in an effort to destroy the occupying CV and liberate the colony. Their failed attempt is felt inside the colony itself. A pensive Bella views the action from the mansion that is now the Ronah family residence. Her grandfather sees her, and suggests a walk in the morning air.

Outside, he tells her of the conflicts between the Spacenoids and the Earthlings since the beginning of the U.C. era. Meitzer tells her they emanate from similar conflicts throughout human history as different social groups tried to dominate or struggle against one another. The conflict they are now in was inevitable given the tendency of the Earth to try to dominate the colonies, and must be fought to the finish. At the conclusion of this present conflict, the era of Cosmo Babylon will come to pass. This is the society Meitzer wants to create with his Ronah family, and an aristocratic class formed around them, ruling over all of space-born humanity.

Nadia Ronah, Bella's mother, was disgusted by the rigid and heartless attitude of the Ronah aristocracy towards themselves and their subjects. She also disliked the indulgent and self-serving aristocratic lifestyle. To escape it, and spare her daughter from being made a part of it, she left with Bella and Theo Fairchild to Frontier 4 over a decade ago. Marrying Theo and changing Bella's name, Nadia hoped to offer Bella a different way of life away from her family's influence.

♥  
"I am a man of emotions. If I said it without my mask, I would also tear your face off."  
♥

Both Meitzer and Korozo saw her departure as a betrayal of themselves, their class, and cause. Nadia, like Bella now, was next in line to the throne, and great things were planned for her. Meitzer and Korozo hope that Bella, despite her ten years absence, will accept being a Ronah heir and its responsibilities as they see them, and turn out differently.

Bella reflects that she is the daughter of the woman both her father and grandfather are so bitter towards. In her heart, she too desires and believes in the fruits of peace, and longs for the life she and Nadia had.

On the Space Ark, preparation for upcoming battles continue haphazardly. Eigess insists that everyone aboard the Ark carry their share of the workload. Seabook stands up and protests against the children being forced to work, but Eigess turns a deaf ear. He is about to jump on the brooding Liz when Seabook gets in his face and says that worrying about their parents has taken its toll on her. Eigess gives him his fist, and is about to do more when Liz intervenes and offers to help out in a startling way.

She reveals that a cat's cradle pattern her mother taught her contains the secret of the bio-computer's construction. An ecstatic Erras realizes that he now has the information he needs to assemble the bio-computer and complete the F91.

Back on Frontier 3, Bella is completing her training with Zabine,

and has proven to be a strong Newtype and an excellent pilot. She is well prepared for the upcoming battle—one that, unbeknownst to her, will pit her against old friends.

The Space Ark moves to a new position, alongside elements of the militia led by the stern Mrs. Elm. Among Elm's troops is Nadia Ronah, who has decided to join the resistance against her family.

With the help of the Combined Academy's engineering students, Erras and the other Space Ark crew have completed the F91. Unfortunately, with all the remaining MS pilots occupied, there is no one left to pilot it. An impetuous Sam Ehrug is the first to volunteer. Seabook, remembering the fiasco on Frontier 4 and Arthur's death, quickly pushes Sam out of the way. He doesn't want to see another friend die.

Seabook gets what encouragement he can from the Space Ark crew, particularly from Chief Mechanic Nanto Roos and the sardonic though supportive pilot of the Heavy Gun MS, Berghito Pirieau. His first experience with the F91 is understandably awkward. However, the deadly machine responds to him, and this is good, because the first time he flies it is also when the CV decide to launch a full-scale assault.

When Dorel's squadron targets the Space Ark, Seabook manages to repel the attack. With some lucky bursts, he destroys three Denans at once. To his shock, he has become a warrior with his enemies' blood on his hands. The harsh realization of his own Newtype powers floods his senses.

Later, Seabook gains enough skill in the cockpit to make his first extra-colony flight. Predictably, and recklessly, he flies the F91 back to Frontier 4 in search of Cecily. He discovers that she is now a member of the Ronah family, but is still intent on finding her and returning with her to Frontier 1. He starts at the bakery, then joins a maintenance crew, and under that guise, infiltrates the Ronah mansion.

Inside, Bella is saying good-bye to her life as Cecily with a symbolic haircut.



Seabook's sudden entrance shocks her; she thought he was dead. He reveals that everyone is alive and well on Frontier 1, and is unable to understand when Cecily refuses to leave and begs him to go before he is found out. An entrance by Zabine makes Seabook's confused mind up for him, and he flees into the darkness.

The following day, the Crossbone Vanguard hold a victory celebration complete with a triumphal march on the colony. Korozi inaugurates formal CV rule over the colony with a victory speech. In it, he states the justness of their cause and traces all the ills of the space colonies to the Earth government and their servants, the EMF. Eventually the CV intend to destroy the EMF, unite all humanity under their sway, and restore the Earth, their original home, to the Spacenoids' rule.

That the colony's population may be cowed by their power but not yet converted to their cause is made evident both by an attempt on Korozi's life as he gives his speech, and demonstrations against the CV in the streets. Little does his own side realize the extent of the Ironmask's plans. Ultimately he means to annihilate, not merely crush, his opponents.

Seabook, wandering about the streets, is identified by a colony sympathizer of the CV, now a CV officer herself. He is saved from capture by the sudden appearance of his father. They enter an underground passageway leading to the F91, but are fired on by a CV mobile suit. Their van is hit and Leslie is mortally wounded. Seabook manages to get himself and his father into the F91 and fly off, reconnaissance pilot Anna-Marie Brougia in hot pursuit. As Seabook pilots them back, his father dies. His last words are for Seabook and Liz to remember that he was the one who raised him.

As Liz and the rest of the gang mourn over Leslie's body, Seabook gets chewed out over endangering the F91. He retires to his room, and as he grasps a few strands of Cecily's hair, the weariness, anguish, confusion and loss of the last few days threaten to overwhelm him.

"Cecily's helping them kill the people. This can't be. What should I do, father?"

Nadia and Theo have returned to Frontier 4. Like Seabook, Nadia hopes to gain Cecily back. Unfortunately, Nadia's efforts end as badly as his. Nadia is just as startled by Cecily's transformation, and is unable to bring "beginner pilot Bella Ronah" back under her influence. Preventing her daughter from being made into an unthinking tool of her family's ambition was precisely why she took her with her to Frontier 4 in the first place.

Nadia has a tense reunion with her father and Korozi, both of whom reject her. Korozi tries to impress on her his hatred of the Earthlings. "Don't you realize that the animals on Earth are destroying their own atmosphere?" "You don't have the courage to say that without your mask," she tells him. "I am a man of emotions. If I said it without my mask, I would also tear your face off," are the last words he speaks to her before exacting his revenge for her supposed betrayal. As he continues to stand at attention, Theo Fairchild mysteriously falls dead. A hysterical Nadia is led away by CV officers.

Bella continues her training under Zabine. He rewards her success with flowers and friendship. The attention he pays her arouses Anna-Marie, who is in love with Zabine. Zabine's attention, however, has an ulterior motive. As he confides to Bella, he is wary of the course that Korozi's fanaticism is taking the Crossbone Vanguard. He would like an ally in upper circles whose influence can balance CV strategy and guide it in more positive directions, especially in regards to a secret new weapons project, the Bug.

The big push against the EMF Spacy and the Frontier 1 resistance begins. A fierce battle is fought between the two fleets. The outcome is uncertain.

Meanwhile, with Dorel in the lead flying the standard, the CV mecha begin another assault on Frontier 1. Cecily takes off for the first time, Zabine's flowers attached to her specially made MS, the Vigna-Ghina.

On Frontier 1, the EMF mecha coordinate their efforts with the civilian resistance, and have an unexpected addition: Anna-Marie has defected to their side, her Dahgi-Iris now gold instead of black. Part of the CV force is driven into an ambush on ground level, while Seabook has a chance to use the F91's main armament, the variable speed beam rifles or Vespers. These weapons derive energy directly from the F91's propulsion system and are incredibly effective against the CV's.

Anna-Marie, however, has plans of her own. Driven to defect by the jealousy she felt towards Zabine, she now sees her opportunity for vengeance. Despite Seabook's entreaties, she goes for Zabine's mecha. He easily gains the upper hand, and reluctantly opens fire.

"I thought I taught you to be above personal feelings," are his last words to her.

A similar confrontation with different results breaks out between Seabook and Bella. Seabook is determined to put his feelings aside as Anna-Marie was unable to, but Bella fights indifferently. Finally, when the two are locked in close quarters, Bella opens her cockpit. "I'm Cecily Fairchild, not Bella Ronah!" she yells to a startled Seabook. They break their battle and Bella, now once again Cecily, flies with him back to the Space Ark.

Out in space, Korozi has decided that Frontier 1 will be the first operational test of the Bug. The Bug is a devastating anti-personnel weapon designed specifically for mass slaughter. There are two kinds, the "parent" which attacks mobile suits and other large targets and the smaller "son" which is anti-personnel and homes in on life readings. Launched from special carriers, when properly employed, a force of Bugs can slaughter a population of millions in minutes. Korozi's ultimate plan, a plan he has concealed from all but a small circle of loyal followers, is to use the Bugs against every conceivable opponent of the Crossbone Vanguard and Cosmo Babylon. That means the populace of all colonies that are not a part of the



Ronah family's holdings, and ultimately the Earth itself, would be exterminated. A full 90 percent of humanity would be destroyed.

Korozo's flagship, the Zamouth-Garr, splits into two parts. The forward section sends out cables to draw power from the colony itself. As he flies by, Zabine wonders what on board that ship could need that much power.

Meanwhile, the Arno family has a bittersweet reunion. Monica Arno was still at the Space Navy Research center on the colony when the war came. On board the Space Ark, she learns that her husband is dead, her son is now a frontline soldier, and that her daughter is effectively alienated from her for leaving Leslie and the family. Seabook, however, insists that the family reunite in the face of the present crisis, and Liz puts her bitter feelings aside.

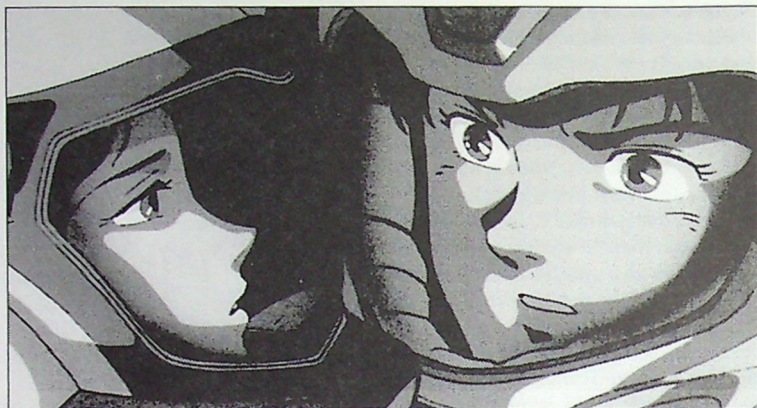
The final battle begins. The Space Ark leaves the colony to join forces with the EMF Spacy. Meanwhile, the Bugs arrive, and the colony's population is decimated. Among the casualties are Berghito and Cosmo.

Cecily and Seabook join forces. First they fight the Bugs, then they go out into space to find the Bug carrier. As he observes the destruction of the Zamouth-Garr's front section, Zabine, to his amazement, spots the Vigna-Ghina alongside the Gundam. He was sure that Cecily had been killed in the previous battle.

Learning that EMF reinforcements are on their way from the moon, Korozo decides to intercept them in the Lafressia. The Lafressia, housed in the flagship's rear section, is a huge anti-personnel mobile armour. In action, it is controlled by Korozo's brainwaves directed through his mask. As it moves towards the EMF forces, Cecily rushes to battle it and is startled to see Korozo in the cockpit.

The use of the Bugs turns Zabine against Korozo. He goes to the command ship, shoots Korozo's adjutant, then orders the Black Vanguards to rush to the Lafressia.

Cecily tries to reason with her father, but to no avail. He paralyzes her mecha



Cecily & Seabook

with the Lafressia's tentacles, and goes out into space to pull her physically from it. In the midst of battle, he tries to dominate his daughter and avenge himself once more on her mother.

Seabook tries to save Cecily, but Korozo contemptuously hurls his daughter into the vacuum, and re-enters the armor to do battle with Seabook. In his rage, Seabook unleashes an unexpected capability of the bio-computer. When working at maximum speed, the bio-computer can program maneuvers so quickly that the Gundam can appear to be in two places at once. Korozo is unable to keep up with these maneuvers, and when he is completely overwhelmed, Seabook unleashes his full Newtype powers. Using the F91's psychomuu, he destroys the Lafressia with a devastating blast of psychic energy.

With the battle over, Seabook madly searches space for Cecily, but the Minovski particles polluting the battlespace prevent him from using his radar. Listening in on Seabook's panicky radio chatter, Zabine decides to withdraw and leave him. The surviving Crossbone Vanguard break from all action, and return to their bases.

Seabook is joined by his mother and friends in the space tug. Mona joins him in the F91, and shows him how to use the bio-computer as a kind of mental radar. But Seabook has a more direct sense of something familiar. "Cecily! Cecily's flower!"

He leaves the Gundam and goes directly to a point in space where his desperate intuition guides him. And there, Cecily drifts unconscious in space, miraculously spared from the destruction of the Lafressia. Seabook and Cecily embrace, and await the arrival of the spacetug and their loved ones. 元

## FILM CREDITS

Producer: Sunrise  
Production: Masutake Films  
Director: Yoshiyuki Tomino  
Animation Director: Ken-O Kitahara  
Character Designer: Yoshikazu Yasuhiko  
Mecha Designer: Kunio Okawara  
Background Designer: Shigemi Ikeda  
"Eternal Wind" sung by: Hiroko Moriguchi

## CAST

Seabook Arno: Koji Tsugitani  
Cecily/Bella Ronah: Yumi Toma  
Korozo Ronah: Masaaki Maeda  
Zabine Chareaux: Kiyoyuki Ryota

## END NOTES

Three names on the credit list for "Mobilesuit Gundam F91," director and Gundam creator Yoshiyuki Tomino, character designer Yasuhiko Yoshikazu and mecha designer Kunio Okawara were also involved in the original 1979 TV series. "Yaz" and Okawara in particular were important in establishing the "look" of the series. Pre-production on F91 began in January 1990, and the film premiered in April of 1991. The story is based on the final volume of a novel series by Tomino.



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front to back:  
Sen Goku  
Gogul  
Benten

## CYBER CITY OEDO 808

—  
BY  
GALEN JANG  
KENSAKU NAKATA  
—

pleasant surroundings. The automated cyber-cities, now underpopulated, soon become ghettos where high-tech crimes proliferate. The Cyber Police was established to fight these high-tech crimes with high-tech criminals. Each criminal is drafted into the force with a collar around his neck. If a given assignment is not completed within a set time, a small amount of dynamite inside the collar will detonate. If the assignment is completed on time, several years will be taken off the criminal's sentence. Chief of the Cyber Police is Dekachu. His secretary's name is Okio, a pleasant girl who is proficient in aikido and judo. Dekachu has three principal operatives:

**Sen Goku**, 25, is a mass murderer with a bionic right arm and a short fuse. His specialty is close combat.

**Gogul**, 28, is charged with assault and grand larceny. He is a mechanical engineer, a computer hacker and a boxing champion in the super-

**Cyber City Oedo** is a three-part OAV series from Japan Home Video. Each "Data" episode is the personal adventure of one member of a three man cyborg team in 29th century Tokyo. \* In the 29th century, all industry is automated. As a result, most people have moved out of the cities and into more

heavyweight class with mechanical eyes and a mohawk.

**Benten**, 23, is an androgynous bodybuilder with strong romantic tendencies. He is charged with fraud, among other things, and is strongly concerned about the aesthetics of his activities.

### Data 1: Ancient Memories

After Sen Goku successfully apprehends a criminal, he is assigned a new case. Dekachu tells him that the city's main computer, housed in one of the tallest skyscrapers, has been taken over by person or persons unknown. The only one known to have the expertise to do this is a man named Amachi, a programmer who has been missing for the last several years. As Sen Goku leaves, Dekachu's screen shows Dave Crocker, a man trapped in the main computer's control room. Crocker was suspected of involvement in Amachi's disappearance, but was never charged.

Sen Goku and Benten try to gain access to the control room while Gogul searches for the mysterious hacker by tapping into the computer network. Using the service shafts, Sen Goku infiltrates the building, and after overcoming the computer's automated defenses, he reaches the control room. The computer tries to kill Crocker, but Goku stops it. The computer tells Goku to surrender Crocker to it. As a warning, it drops the elevator Okio is standing in from several hundred stories up. Varsas, Sen Goku's robot, stops it from hitting the ground just in time.

Crocker confesses to Goku that he murdered Amachi several years ago in order to take credit for his work. Somehow, Amachi has returned through his creation and wants revenge. Meanwhile, the computer's attack intensifies. The building's internal gyroscope is shut down and the building starts to tilt. To make matters worse, an orbital laser satellite



is also armed and takes aim at the structure. Through the computer network, Gogul uses his expertise to counter each attack. Dekachu orders Sen Goku to kill Crocker, but he refuses. Then Gogul discovers the location of the mysterious hacker. Goku and Benten close in.

When Goku reaches the main computer banks, he discovers a false wall. Inside is the corpse of Amachi. Though physically dead for years, he is still actively in control of the building through cybernetic implants. In order to save the building and its occupants Sen Goku must kill a man already dead. After penetrating Amachi's defense of flailing electrical cables, Goku quickly ends the reign of terror.

After the case is finished, Sen Goku is disciplined for disobeying orders. Instead of having years taken off his sentence, several years are added on. He cheerfully resigns himself to his fate, and takes on another case.

#### **Data 2: The Luring Program**

In a ruined building, Gogul meets up with another criminal drafted into the Cyber Police. His friend is attempting to remove the implant collar and resume life as a free man. The attempt fails, and the man's file is soon put away.

In an alleyway, Sen Goku finds out that someone or something has beaten him to a wanted criminal. His robot, Varsas, finds a footprint. Varsas' analysis reveals that it was made by a mechanical construct, built at an installation of the Japanese Self-Defense Force. Meanwhile, Benten has tracked down some characters in Chinatown dealing in human limbs. He learns that the same installation Varsas has discovered has been obtaining human corpses through the black market. Gogul runs into his former partner in crime, Sara, who is being chased by the police. Upon deciding to help her, the police are soon after both of them.

At his office, Dekachu gets a phone call from General Mashiba of the SDF. Mashiba tells him that Gogul is helping a wanted criminal. Dekachu is told to do nothing while the military takes care of the matter. Dekachu sets the timer for Gogul's collar at eight hours.

Sen Goku and Benten infiltrate the SDF installation, and find bodies with arms and legs missing. They learn that this is all part of a covert operation called Project Molcos, an attempt to manufacture a type of cyborg killing machine called the Psychic Trooper. The trooper is a fusion of human corpse and cyborg body. It has super strength and mobility, and can employ a devastating force cannon. They also discover that the military wants to test the trooper on a live target. The intended target: Gogul.

*Dekachu—chief of the Cyber Police*



Gogul and Sara end up on the waterfront while trying to evade their pursuers. She confesses to him that she was used by the military to lead him into a test, tracking them down via Sara's earrings. Instead of abandoning Gogul, however, Sara has a change of heart and decides to stay and fight for him. Her sense of honor will not allow her to betray her former partner. As the Psychic Trooper arrives, Sara takes Gogul's truck and attacks it by herself. The Trooper dodges her attack easily, firing its force cannon. The truck falls

into the sea and Sara drowns. A grieving Gogul is captured by Kazuo, the officer in charge of Project Molcos. He tells Gogul that the test will continue.

Gogul is air-lifted onto a tower along with the Psychic Trooper. General Mashiba and Kazuo watch the test from afar. They are joined by Dekachu, who is told that he and his Cyber Police will soon be obsolete. Gogul uses everything he has, but the Psychic Trooper seems totally invulnerable. Even after he rams it against the tower with a flyer, the killing machine is still fully functional. In frustration, he swings a steel bar at it. He swings at the machine again and misses. The steel bar makes a loud clang as it strikes the steel frame of the tower.

Varsas reports over the communicator in Gogul's collar that the sound is having an adverse effect on the Psychic Trooper. Gogul swings again, and asks Varsas to play the sound on all speakers. As the trooper begins to go down, Kazuo is furious to see his favorite project destroyed so easily. He aims his gun at Gogul, and Gogul kills him with a part of Kazuo's own creation.

Dekachu stops the timer and tells Gogul to file his own arrest form for illegally taking the flyer.

#### **Data 3: Deep Red Media**

Late at night, Benten meets a mysterious and beautiful girl on the street. He asks what a nice girl like her is doing outside this late at night. They start talking and find both are romantics at heart. They talk about the stars, and how the light takes many years to reach their eyes here on earth. Benten and the others have been investigating a series of strange murders of underground geneticists. They were all involved in some unknown project, and were drained of blood vampire-style.

Gogul is told to work with what recorded data there is. One clue is written on a wall in blood from the most



recent murder: CSP 3620. Benten goes to the streets, trying to get some answers, but nobody will talk. After Benten forces one source to reveal some choice information, he roughs up some well-equipped thugs and comes face to face with an old acquaintance, a woman named Keri. Keri was hired by Benten's source to get Benten off his back by killing him. She could have done so then and there, but owes him for saving her life in the past. Now, she tells him, they are even.

It turns out that all three of the murdered scientists were on the payroll of Sayonji Hospital. Benten goes there and talks with Sayonji himself, a wrinkled and gnarled old man. While he's there, he makes a connection between the clue left behind by the murderer and the cryogenic section of the hospital. This is housed in an orbital complex connected to Earth by a space elevator. He goes to the cryogenic chamber with the number CSP 3820 on it and finds it empty except for some rose petals. He remembers the girl he met, but has little time to reflect on it when he is attacked by a group of cyber beasts and barely escapes alive.

Gogul tells Benten about what he found out from the computer discs. The scientists were working on something called the Will Effect. The effect endows immortality on the patient treated with it, giving him tremendous regenerative power as well as great psychic powers. The only side effect is that the body would be unable to make its own blood. The individual would have to lead a vampiric existence.

The scientists probably knew that they would be eliminated by their employer after their work was finished. As insurance, they were working on a virus which would reverse the effect and restore the patient to his previous physical state. At the time of their deaths, the viral design was still incomplete.

Benten is confronted by Keri again. She has been asked by her employer to stop his investigation once and for all. They fight a duel and Keri loses.

Benten also asks Okio to check out the background on Remi, the girl who's

supposed to be asleep in cryogenic chamber CSP 3820. It turns out that she was frozen four hundred years ago because of an incurable genetic disease which causes premature aging. Her old home is in a section of Tokyo that was drowned when global sea levels rose.

Sen Goku goes after another underground scientist who was working for Sayonji. He is too late, but manages to wing a suspicious figure exiting out a window.

Benten waits for Remi at her old home, and is not disappointed. He asks Remi to stop her killing spree, but she replies that she can't. Sayonji and the scientists were using test subjects from the cryogenic section as guinea pigs for their experiments, and she is the sole survivor. She must have revenge for being condemned to this existence just because an old man wanted immortality.

Sen Goku locates them, but Benten stops him from attacking Remi. She slips away, and Dekachu sets his timer for one hour. The three Cyber Police operatives must kill Remi before that time.

Meanwhile, Gogul completes the anti-vampire virus designed by the scientists. He puts it into his own weapon, the sai.

Benten returns to Sayonji hospital, but is too late to stop Remi. He confronts Sen Goku again. Before the two clash, Gogul knocks Goku out and gives Benten the sai with the anti-vampire virus.

Remi faces Sayonji, but the old man has already been treated with the Will Effect. He is transformed into an even more powerful vampire and sucks Remi's blood.

Benten arrives, and the battle that follows is very fierce and gory, but Sayonji is finally taken down by the virus his scientists designed. After the battle, Remi says "Please kill me too."

Benten returns Remi to her old cryogenic chamber. Again they talk about the stars. Remi asks him if she will have good dreams. Benten says yes, she will. Then he seals the chamber and sets her adrift in space.

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*Benten & Keri*









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GOSENZO SAMA BAN BAN ZAI—VOL. 69	\$70.04	● LEGEND OF THE GALACTIC HEROES OVA VOL. 67	\$100.94	● NINE 68	\$92.49	● SLOW STEP—VOL. 67	\$58.00
GOSENZO SAMA BAN BAN ZAI—VOL. 70	\$70.04	● LEGEND OF THE GALACTIC HEROES OVA VOL. 68	\$100.94	● NINE 69	\$92.49	● SLOW STEP—VOL. 68	\$58.00
GOSENZO SAMA BAN BAN ZAI—VOL. 71	\$70.04	● LEGEND OF THE GALACTIC HEROES OVA VOL. 69	\$100.94	● NINE 70	\$92.49	● SLOW STEP—VOL. 69	

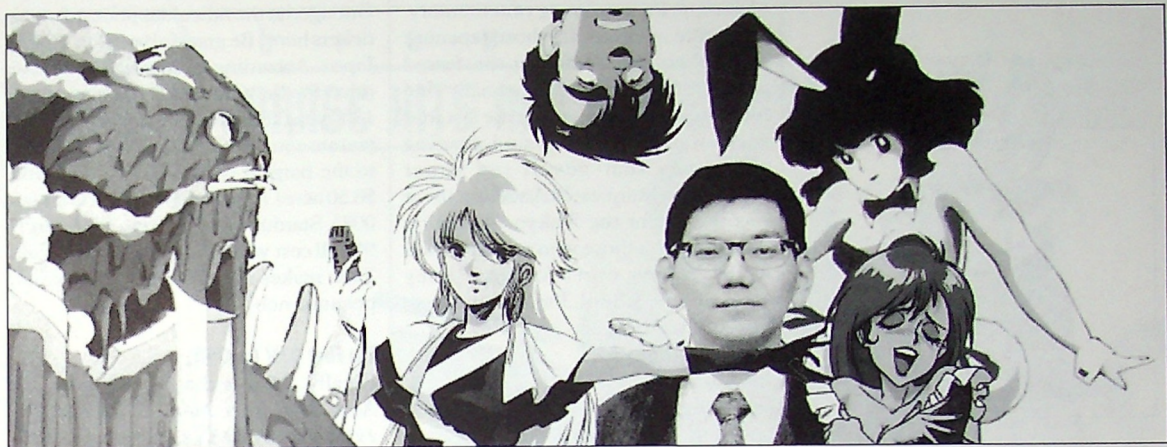






GUNBLASTER SOUNDTRACK	\$30.08	● LUPIN III—2. ORIGINAL SOUNDTRACK	\$33.00	● ORIGINAL ANIME HITS	\$22.00	● TO-Y: ORIGINAL IMAGE ALBUM	\$32.00
GUNDAAM—BGM COLLECTION	\$30.00	● LUPIN III—BABYLON MUSIC COLLECTION	\$33.00	● OUTLANDERS—ORIGINAL SOUNDTRACK	\$32.00	● TORIKAGE—ORIGINAL SOUNDTRACK	\$30.00
GUNDAAM—CHAR'S COUNTERATTACK	\$32.00	● LUPIN III—BEST COLLECTION	\$32.00	● PATLABOR—SONG COLLECTION VOL. 3	\$32.00	● TOM CAT "BEST" (HOKUTO NO KEN 2)	\$30.00
GUNDAAM—SINGLES HISTORY	\$32.00	● LUPIN III—CALISTRO BGM	\$33.00	● PATLABOR IMAGE SOUNDTRACK 4 INFINITY	\$33.00	● TOMORROW'S JOE—BEST COLLECTION (2 DISCS)	\$34.08
GUNDAAM—SYMPHONIC POEM	\$35.00	● LUPIN III—CALISTRO ORIGINAL SOUNDTRACK	\$33.00	● PATLABOR MOVIE SOUNDTRACK	\$32.00	● TOUCH—MUSIC FLAVOR 3	\$30.00
GUNDAAM 0080: WAR IN THE POCKET SOUNDSKETCH 1	\$30.00	● LUPIN III—JAM TRIP	\$35.00	● PATLABOR ON TELEVISION	\$20.00	● TOUCH—ORIGINAL SONG BOOK 1	\$32.00
GUNDAAM 0080: WAR IN THE POCKET SOUNDSKETCH 2	\$30.00	● LUPIN III—ORIGINAL BGM COLLECTION	\$32.00	● PATLABOR ORIGINAL SOUNDTRACK VOL. 2	\$20.00	● TOUCH—ORIGINAL SONG BOOK 2	\$32.00
GUNDAAM 0083 STARDUST MEMORIES ORIGINAL SOUNDTRACK	\$30.00	● LUPIN III—ORIGINAL SOUNDTRACK 3	\$33.00	● PATLABOR ORIGINAL SOUNDTRACK VOL. 3	\$20.00	● TOUCH MUSIC FLAVOR 4	\$30.00
GUNDAAM F-91 ORIGINAL SOUNDTRACK	\$30.00	● LUPIN III—PART III	\$32.00	● PATLABOR THEME COLLECTION SPECIAL	\$18.00	● TOUCH MUSIC FLAVOR 5	\$30.00
GUNDAAM ODYSSEY	\$55.82	● LUPIN III—PERFECT COLLECTION	\$33.00	● PATLABOR THEME COLLECTION VOL. 1	\$15.00	● TOUCH-1	\$32.00
GUNDAAM Z2 (DOUBLE ZETA)—BGM COLLECTION VOL. 1	\$46.00	● LUPIN III—PLOT OF THE WIND DEMON	\$33.00	● PERFECT OF ANIMAGE	\$25.00	● TOUCH 2	\$32.00
GUNDAAM Z2 (DOUBLE ZETA)—BGM VOL. 2	\$32.00	● LUPIN III—TV ORIGINAL SOUNDTRACK	\$33.00	● PETER PAN	\$24.00	● TOUCH BEST SONG BOOK	\$30.00
GUNHEED ORIGINAL SOUNDTRACK	\$32.00	● LUPIN ORIGINAL SOUNDTRACK	\$27.00	● PREFECTURAL EARTH DEFENSE FORCE—ORIGINAL ALBUM	\$32.00	● ULTRAMAN USA ORIGINAL SOUNDTRACK	\$32.00
GUTYER	\$30.08	● LUPIN ORIGINAL SOUNDTRACK 2	\$27.00	● PREFECTURAL EARTH DEFENSE FORCE—ORIGINAL SOUNDTRACK	\$32.00	● UMI NO YAMI, TSUNO NO KAGE "LAST MESSAGE"	\$32.00
GUTYER SPECIAL	\$32.00	● MACHINE ROAD—REVENGE OF CHRONOS	\$32.00	● PROJECT A-KO: 1	\$25.00	● URASHIMAN	\$28.00
HAKKENBENCH ORIGINAL SOUNDTRACK	\$55.82	● MACROSS—"DISTANT THOUGHTS SPECIAL"	\$30.08	● PROJECT A-KO: 2	\$25.00	● URBAN SQUARE	\$30.00
HARMAGEDON	\$30.08	● MACROSS—BGM COLLECTION	\$32.00	● PROJECT A-KO: 3	\$25.00	● URUSEI YATSUKA—1990 MUSIC CALENDAR	\$33.00
HIGH SPEED JECY ORIGINAL SOUNDTRACK	\$20.00	● MACROSS—MUKUYAW IN THE FALLING SNOW	\$32.00	● PROJECT A-KO: 4	\$25.00	● URUSEI YATSUKA—BEAUTIFUL DREAMER (2ND MOVIE)	\$30.00
HOKUTO NO KEN—MUSIC COLLECTION III	\$30.00	● MACROSS—MUSIC COLLECTION	\$32.00	● PROJECT A-KO: 5	\$25.00	● URUSEI YATSUKA—BOY MEETS GIRL (FINAL MOVIE)	\$30.00
HOKUTO NO KEN—ORIGINAL SONGS	\$30.00	● MACROSS—MUSIC COLLECTION	\$32.00	● PROJECT A-KO: 6	\$25.00	● URUSEI YATSUKA—FOREVER BEST	\$32.00
HOKUTO NO KEN—ORIGINAL SOUNDTRACK	\$30.00	● MACROSS—ORCHESTRATION	\$32.86	● PROJECT A-KO: 7	\$25.00	● URUSEI YATSUKA—JUNE BOX 1	\$33.00
HOKUTO NO KEN 2—MUSIC COLLECTION	\$30.00	● MACROSS—SONG COLLECTION	\$32.00	● PROJECT ZEOHYMER—"GREAT HADES"	\$25.00	● URUSEI YATSUKA—JUNE BOX 2	\$33.00
HUMANOID	\$32.00	● MAISON IKKOKU—FINAL MOVIE	\$30.00	● PROJECT ZEOHYMER—ORIGINAL SOUNDTRACK	\$32.00	● URUSEI YATSUKA—LUM FOR THE WORLD	\$30.00
ICZER 3	\$28.00	● MAISON IKKOKU—MUSIC BLEND 2	\$33.00	● PURPLE EYES IN THE DARK PART 2	\$30.08	● URUSEI YATSUKA—LUM FOR THE FOREVER (4TH MOVIE)	\$30.00
ICZER 3 SOUNDTRACK 5	\$28.00	● MAISON IKKOKU—MUSIC COCKTAIL	\$33.00	● RANMA 1/2	\$28.00	● URUSEI YATSUKA—MUSIC FILE (2 DISCS)	\$55.00
ICZER 3 SOUNDTRACK 6	\$28.00	● MAISON IKKOKU—MUSIC SOUL	\$30.00	● RANMA 1/2 HOT FIGHTING MUSIC COLLECTION	\$28.00	● URUSEI YATSUKA—ONLY YOU (FIRST MOVIE)	\$30.00
ICZER 3—SPECIAL CD VOL. 1	\$28.00	● MAISON IKKOKU CD COLLECTION	\$122.16	● RANMA 1/2 MAJIC POETRY BATTLE	\$28.00	● URUSEI YATSUKA—REMEMBER MY LOVE (3RD MOVIE)	\$30.00
ICZER 3—SPECIAL CD VOL. 2	\$28.00	● MAISON IKKOKU STAR STORIES	\$28.00	● RANMA 1/2 MUSIC COLLECTION	\$28.00	● URUSEI YATSUKA—SYMPHONY	\$33.00
ICZER 3—ADVENTURE!	\$25.00	● MAISONIKKOKU GENERATION ORIGINAL ALBUM	\$32.00	● RANMA 1/2 SONG CALENDAR	\$32.00	● URUSEI YATSUKA CD COLLECTION	\$275.57
ICZER 3—SOUNDTRACK #1	\$25.00	● MEGAZONE 23—FOUR SPIRITS	\$32.00	● RECORD OF LODOSS WAR ORIGINAL SOUNDTRACK	\$30.00	● UTSUNOMIKO IMAGE ALBUM	\$60.00
ICZER 3—SOUNDTRACK #2	\$25.00	● MEGAZONE 23—PART 1	\$32.00	● RECORD OF LODOSS WAR ORIGINAL SOUNDTRACK 2	\$30.00	● UTSUNOMIKO ORIGINAL SOUNDTRACK	\$32.00
ICZER 3—SOUNDTRACK #3	\$25.00	● MEGAZONE 23—PART 2	\$32.00	● RIDING GAL FORCE	\$15.00	● UTSUNOMIKO ORIGINAL SOUNDTRACK	\$28.00
ICZER 3—SOUNDTRACK #4	\$25.00	● MEGAZONE 23—PART 3	\$32.00	● RIDING GAL FORCE	\$15.00	● YAMPIRE HUNTER "O"	\$32.00
IDEON—"A CONTACT & BE INVOKED"	\$30.00	● MEGAZONE 23—PART 4	\$32.00	● RIKI OH	\$29.20	● YAMPIRE PRINCESS MIYU MUSIC COLLECTION	\$32.00
IDEON—PTOLMAC SYSTEM	\$30.00	● MEGAZONE 23—SONG COLLECTION	\$32.00	● ROBOT CARNIVAL—ORIGINAL SOUNDTRACK	\$32.00	● VENUS WARS—IMAGE ALBUM (JOE HISASHI)	\$32.00
JOE HISASHI—"JOE HISASHI'S WORLD"	\$157.90	● MEGAZONE 23—VOCAL COLLECTION	\$25.00	● RYOKUNOHARA LABYRINTH MELODIC WAVE	\$30.00	● VENUS WARS—ORIGINAL SOUNDTRACK	\$32.00
JOE HISASHI—IMAGE ALBUM BEST COLLECTION	\$32.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK	\$30.00	● S.D. GUNDAAM	\$30.08	● VIFAM—MUSIC COLLECTION VOL. 1	\$30.00
JOE HISASHI—IMAGE ALBUM BEST COLLECTION	\$32.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 1	\$30.00	● SAINT SEYA—"HIT COLLECTION"	\$30.00	● VIFAM—MUSIC COLLECTION VOL. 2	\$30.00
JOE HISASHI—IMAGE ALBUM BEST COLLECTION	\$32.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 2	\$30.00	● SAINT SEYA—BGM COLLECTION III	\$33.00	● VIFAM—NEW BGM	\$30.00
JOE HISASHI—IMAGE ALBUM BEST COLLECTION	\$32.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 3	\$30.00	● SAINT SEYA—MUSIC COLLECTION 2	\$32.00	● VIFAM—THE MUSIC OF VOTOMS	\$30.00
KAMEN RIDER TV ORIGINAL BGM COLLECTION	\$28.84	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 4	\$30.00	● SAINT SEYA—BGM COLLECTION 1	\$32.00	● VOTOMS—VOL. 1	\$30.00
KARASUTENGU KABUTO ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 5	\$30.00	● SAINT SEYA—BGM COLLECTION 2	\$32.00	● VOTOMS—VOL. 2	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 6	\$30.00	● SAINT SEYA—BGM COLLECTION 3	\$32.00	● VOTOMS—VOL. 3	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 7	\$30.00	● SAINT SEYA—BGM COLLECTION 4	\$32.00	● VOTOMS—VOL. 4	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 8	\$30.00	● SAINT SEYA—BGM COLLECTION 5	\$32.00	● VOTOMS—VOL. 5	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 9	\$30.00	● SAINT SEYA—BGM COLLECTION 6	\$32.00	● VOTOMS—VOL. 6	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 10	\$30.00	● SAINT SEYA—BGM COLLECTION 7	\$32.00	● VOTOMS—VOL. 7	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 11	\$30.00	● SAINT SEYA—BGM COLLECTION 8	\$32.00	● VOTOMS—VOL. 8	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 12	\$30.00	● SAINT SEYA—BGM COLLECTION 9	\$32.00	● VOTOMS—VOL. 9	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 13	\$30.00	● SAINT SEYA—BGM COLLECTION 10	\$32.00	● VOTOMS—VOL. 10	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 14	\$30.00	● SAINT SEYA—BGM COLLECTION 11	\$32.00	● VOTOMS—VOL. 11	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 15	\$30.00	● SAINT SEYA—BGM COLLECTION 12	\$32.00	● VOTOMS—VOL. 12	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 16	\$30.00	● SAINT SEYA—BGM COLLECTION 13	\$32.00	● VOTOMS—VOL. 13	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 17	\$30.00	● SAINT SEYA—BGM COLLECTION 14	\$32.00	● VOTOMS—VOL. 14	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 18	\$30.00	● SAINT SEYA—BGM COLLECTION 15	\$32.00	● VOTOMS—VOL. 15	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 19	\$30.00	● SAINT SEYA—BGM COLLECTION 16	\$32.00	● VOTOMS—VOL. 16	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 20	\$30.00	● SAINT SEYA—BGM COLLECTION 17	\$32.00	● VOTOMS—VOL. 17	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 21	\$30.00	● SAINT SEYA—BGM COLLECTION 18	\$32.00	● VOTOMS—VOL. 18	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 22	\$30.00	● SAINT SEYA—BGM COLLECTION 19	\$32.00	● VOTOMS—VOL. 19	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 23	\$30.00	● SAINT SEYA—BGM COLLECTION 20	\$32.00	● VOTOMS—VOL. 20	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 24	\$30.00	● SAINT SEYA—BGM COLLECTION 21	\$32.00	● VOTOMS—VOL. 21	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 25	\$30.00	● SAINT SEYA—BGM COLLECTION 22	\$32.00	● VOTOMS—VOL. 22	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 26	\$30.00	● SAINT SEYA—BGM COLLECTION 23	\$32.00	● VOTOMS—VOL. 23	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 27	\$30.00	● SAINT SEYA—BGM COLLECTION 24	\$32.00	● VOTOMS—VOL. 24	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 28	\$30.00	● SAINT SEYA—BGM COLLECTION 25	\$32.00	● VOTOMS—VOL. 25	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 29	\$30.00	● SAINT SEYA—BGM COLLECTION 26	\$32.00	● VOTOMS—VOL. 26	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 30	\$30.00	● SAINT SEYA—BGM COLLECTION 27	\$32.00	● VOTOMS—VOL. 27	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 31	\$30.00	● SAINT SEYA—BGM COLLECTION 28	\$32.00	● VOTOMS—VOL. 28	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 32	\$30.00	● SAINT SEYA—BGM COLLECTION 29	\$32.00	● VOTOMS—VOL. 29	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 33	\$30.00	● SAINT SEYA—BGM COLLECTION 30	\$32.00	● VOTOMS—VOL. 30	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 34	\$30.00	● SAINT SEYA—BGM COLLECTION 31	\$32.00	● VOTOMS—VOL. 31	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 35	\$30.00	● SAINT SEYA—BGM COLLECTION 32	\$32.00	● VOTOMS—VOL. 32	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 36	\$30.00	● SAINT SEYA—BGM COLLECTION 33	\$32.00	● VOTOMS—VOL. 33	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 37	\$30.00	● SAINT SEYA—BGM COLLECTION 34	\$32.00	● VOTOMS—VOL. 34	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 38	\$30.00	● SAINT SEYA—BGM COLLECTION 35	\$32.00	● VOTOMS—VOL. 35	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 39	\$30.00	● SAINT SEYA—BGM COLLECTION 36	\$32.00	● VOTOMS—VOL. 36	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 40	\$30.00	● SAINT SEYA—BGM COLLECTION 37	\$32.00	● VOTOMS—VOL. 37	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 41	\$30.00	● SAINT SEYA—BGM COLLECTION 38	\$32.00	● VOTOMS—VOL. 38	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 42	\$30.00	● SAINT SEYA—BGM COLLECTION 39	\$32.00	● VOTOMS—VOL. 39	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 43	\$30.00	● SAINT SEYA—BGM COLLECTION 40	\$32.00	● VOTOMS—VOL. 40	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 44	\$30.00	● SAINT SEYA—BGM COLLECTION 41	\$32.00	● VOTOMS—VOL. 41	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 45	\$30.00	● SAINT SEYA—BGM COLLECTION 42	\$32.00	● VOTOMS—VOL. 42	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 46	\$30.00	● SAINT SEYA—BGM COLLECTION 43	\$32.00	● VOTOMS—VOL. 43	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 47	\$30.00	● SAINT SEYA—BGM COLLECTION 44	\$32.00	● VOTOMS—VOL. 44	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 48	\$30.00	● SAINT SEYA—BGM COLLECTION 45	\$32.00	● VOTOMS—VOL. 45	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 49	\$30.00	● SAINT SEYA—BGM COLLECTION 46	\$32.00	● VOTOMS—VOL. 46	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 50	\$30.00	● SAINT SEYA—BGM COLLECTION 47	\$32.00	● VOTOMS—VOL. 47	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 51	\$30.00	● SAINT SEYA—BGM COLLECTION 48	\$32.00	● VOTOMS—VOL. 48	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 52	\$30.00	● SAINT SEYA—BGM COLLECTION 49	\$32.00	● VOTOMS—VOL. 49	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 53	\$30.00	● SAINT SEYA—BGM COLLECTION 50	\$32.00	● VOTOMS—VOL. 50	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 54	\$30.00	● SAINT SEYA—BGM COLLECTION 51	\$32.00	● VOTOMS—VOL. 51	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 55	\$30.00	● SAINT SEYA—BGM COLLECTION 52	\$32.00	● VOTOMS—VOL. 52	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 56	\$30.00	● SAINT SEYA—BGM COLLECTION 53	\$32.00	● VOTOMS—VOL. 53	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 57	\$30.00	● SAINT SEYA—BGM COLLECTION 54	\$32.00	● VOTOMS—VOL. 54	\$30.00
KARUJA MA-UYA ORIGINAL SOUNDTRACK	\$30.00	● MERMAID OF THE WOODS ORIG SOUNDTRACK VOL. 58	\$30.00	● SAINT SEYA—BGM COLLECTION 55	\$32.00	● VOTOMS—VOL. 55	\$30.00
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# H I D E A K I A N N O

BY  
JAMES MATSUZAKI  
KENSAKU NAKATA

庵野秀明

**H**ideaki Anno was born on May 22, 1960 in Yamaguchi prefecture. While attending Osaka Art College, he helped produce the opening animation for the Japanese science fiction and modeling conventions, Daicon 3 & 4, under the overall direction of Hiroyuki Yamaga and Yoshimi Akai. The production staff for these remarkable fan-produced films later formed the nucleus for the Gainax animation production company. Mr. Akai, who currently heads the creative staff for Gainax' computer games division, was Mr. Anno's first animation mentor.

Key animation on the *Macross* television series (1982) was Anno's first paid professional work. He was also on the production staff for *Nausicaä of the Valley of the Wind* (1984) where he worked on the God Soldier sequence. Other work credits include the theatrical release of *Macross*, *Do You Remember Love?* (1984) and the first *Megazone 23* OAV (1985). Both "*Nausicaä*" creator and director Hayao Miyazaki and "*Megazone*"

director Ichiro Itano can be counted as powerful influences on his later work.

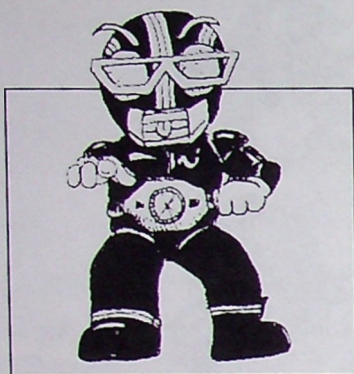
On Christmas Eve, 1984, Gainax was established. With backing from toy and modeling industry giant, Bandai, it produced the ground-breaking anime epic *Wings of Honneamise* in 1987. Mr. Anno was one of three animation directors who worked on "*Wings*", and it was here that he established the basis for his current position on Gainax' art staff.

He landed his first solo job as a director in Gainax' next project, the 1988 OAV series *Aim for the Top!*, *Gunbuster*. His next project was as the first chief director for *Nadia of the Mysterious Seas*, the Gainax-produced NHK TV series that aired in 1990.

In addition to his animation work, Mr. Anno is a talented musician, and produced the background music for "*Nadia*." Fortunately for anime fans, his animation career remains Anno's primary focus. As Gainax' future is sure to include another "*Honneamise*", "*Gunbuster*," or "*Nadia*," the coming achievements of this anime great will certainly rival, if not exceed, his past.

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Q: In "Mobile Suit Gundam F91," what is the evil Ironmask's plan for the people of the Earth?

A: "I'm gonna bug 'em to death!"

#### Secret Identity?

According to a reliable source, Michitaka Kikuchi (character designer for "Sonic Soldier Borgman," "Mei Ou Project Zeorymer," "Detonator Orgun" and the "Silent Mobius" movie) and Kia Asamiya (manga artist extraordinaire, and creator of "Gunhed," "Dark Angel" and "Silent Mobius") are one and the same. This is certainly possible, given the remarkable similarities in these two artists' styles. If so, certain questions need to be asked. First, if they are the same person, what is Mr. Kikuchi/Asamiya's real name? Secondly, are we spelling either alias correctly?

#### Outrageous Ads

Your favorite kanji cryptographer (cést moi) was leafing through his *Newtype's* and *Anime-V's* the other day, and spotted some interesting ads. Just what is a drawing of Orson Wells doing in a Japanese animation magazine? Turns out the late, great Mr. Wells' visage is gracing a two-page ad in *Newtype* for an infallible way to learn English. Other famous actors and actresses such as Phoebe Cates occasionally make a cameo appearance. Now if only someone could pose our favorite anime characters in an ad for an infallible way to learn Nihon-go.

Another ad was for a secret technique for improving your memory. A definite necessity for those Japanese high school seniors facing the feared college entrance exams. Especially vital for those seniors who spent the last four years watching anime and reading magazines that advertised super memory techniques(!). And then there was the ad for the Tokyo Animation Academy. For those who ever dreamed of doing their own "Macross," they even accept gaijin! Preferably those who can read the ad.

#### Hai, hai, Nagai!

Speaking about odd ads, there was one for the paranormal magazine, "Maya." The captions on the cover are most interesting. "Will Japan sink into the sea?" "Is the Imperial Family descended from the Lost Continent of Mu?" And to top it all off, an interview with Mr. "Devilman" himself, Go Nagai, on his real-life supernatural experiences.

It seems that Mr. Nagai's super-powered imagination may be supernaturally-powered. Namely, by "real-life" demons who somehow manage to become models for the Nagai-guy's creations. Spirit world, hear our plea. Help us get the jump on the Go! Next time—Mamoru Nagano on how to get a time-warped, 400-meter tall Knight of Gold out of your bedroom, and still make enough sketches to meet your next deadline. "Verrry carefully!"

#### Comic Controversy

As any manga fan knows, virtually all Japanese comics are in black and white. Now Viz Comics has begun to colorize several of its translated manga titles, namely *Crying Freeman*, *Silent Mobius*, and *Midnight Eye Goku*. The results are: the loss of fine tones and lining done for the original black and white version, plain-looking color comics, and less pages sold for a higher price. To be fair, the colorizers have tried to do justice to the original art, but many of us are paying to read the translations rather than to find out what the manga looks colored.

#### Movie Prices

Outraged at the ridiculous prices of movie tickets here? Be grateful you don't live in Japan. According to *Newtype*, the ticket price for the Gundam F-91 movie was 1300 yen (about ten dollars). However, if you are a student, they can knock it down to the bargain price of 1100 yen (about \$8.50 here). A special showing of Gundam 0083, Stardust Memory eps. 1&2 plus F-91 will cost you 2000 yen (about \$16.50). That makes our \$6.50 tickets look like peanuts, neh?

#### The First OAV (or OVA)

Finally, what is the first anime OAV? According to the *Anime V OVA data book 1991*, the first OAV is "Dallos". A four-part series, the first episode was released on December 21<sup>st</sup>, 1983. The story would be familiar to any science fiction fan. A lunar revolt pits colonists against an oppressive overseer government. In the background is a mysterious alien construction of potentially great power named Dallos. The series ended with a sort of draw forced by Dallos, and the rebel leaders vowing to fight on. Regretfully, the series never went beyond that point.

#### Space Adventure Cobra on MTV

Lots of anime fans were surprised to see the cigar-chomping space hero Cobra appearing in a music video recently on MTV. Singer/Songwriter Matthew Sweet, an avowed animation fan, was asked to come up with an idea for the video to his album's title song "Girlfriend". His record company Zoo Entertainment contacted TMS, the company which owns Cobra and they agreed to let the artist use footage from the 1984 anime classic. Using various video and computer effects, Sweet's face is merge into the animation so that certain animated elements would appear "in front" of the singer. The Cobra footage has gotten the video a lot of attention and has been the subject of several MTV news clips. This is the second time MTV has covered anime. The first time was coverage of the theatrical release of *Akira*, featuring an interview with Katsuhiro Otomo.

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